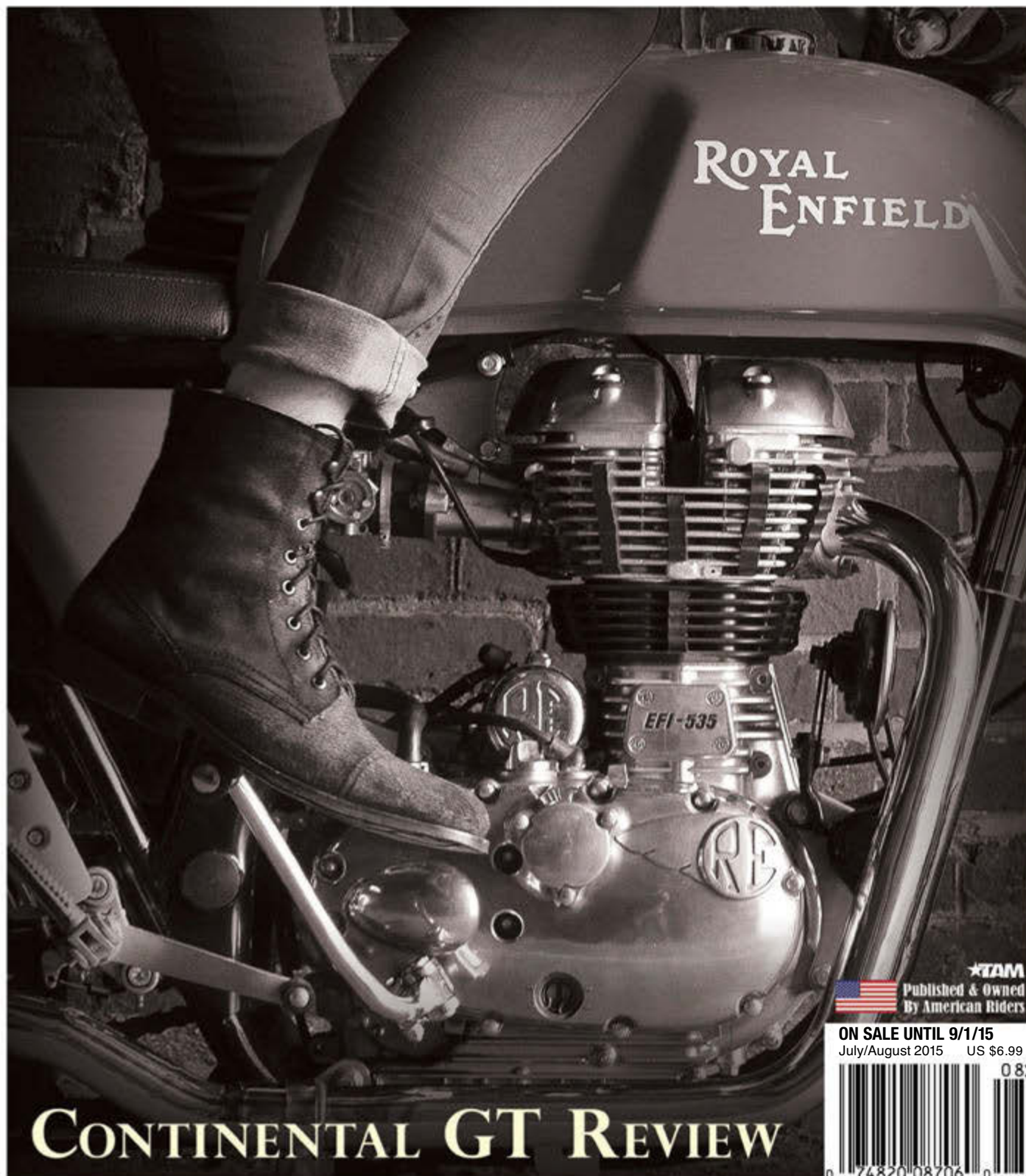


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Profiling, Part II

T

hings aren't always as they seem. Last month, I ranted (tongue-in-cheek) about different factions of riders, and even our new guest columnist, Nathaniel Salzman, dips into the topic (turn the page). But in this column, I'll share some firsthand examples of the stereotyping I've been subjected to. Right or wrong?

I guess it depends on which side you're standing on.

One of the funniest experiences I've had occurred on a Wisconsin tour a few years ago. On these trips, I get to interact with quite a few mainstream journalists from travel mags, newspapers, web sites, even TV shows. The local chamber of commerce or tourism bureau invites a pack of writers to town and carts them around in minivans (but I always make the exception and follow by motorcycle) to show them what the community has to offer in the hopes we'll write nice things and persuade our readers to visit. Sometimes, I deviate from the mundane segments and explore, looking for more moto-centric sites for my story, but, by and large, I accept my hosts' hospitality. One time, a male journalist from a Midwestern newspaper asked me an odd question: "So, Steve, what's with the beard? Is that a biker thing?" I could see where this was going, but I'll be darned if I knew where it came from. So I chuckled and asked "What do you mean?" He said most of his "biker friends" have beards, and he wondered if it were a secret code or fraternity requirement or something. I swear, I didn't think he was serious. I couldn't believe the ridiculousness of the question. To lighten the mood, I laughed as I answered "No, it's not a biker thing. Chicks dig it." And we all had a big laugh. But there I was, the biker dude with the goatee, fitting into someone's stereotype.

When I'm introduced to nonmotorcyclists as the editor of a magazine, they usually immediately ask "Oh, which magazine?" And to watch people roll their eyes as I reply "*Motorcycle* mag" gives me gut pain to no end. I guess it's just not taken seriously that a person can actually earn a living playing around with motorcycles. I can almost hear the "When are you going to grow up?" they're thinking, but too afraid to utter.

More pain came during a radio interview I had tuned into, where listeners called in to share views on motorcycling with a renowned motojournalist on the show. Why is it that the incoming calls turned into a one-upmanship contest on motorcycle crash stories? Seems everyone had

a cousin, or a brother, or a first-person story on how so-and-so got maimed while crashing because in their minds, you're gonna go down eventually. Oh, the agony.

Another recent event, caused by one stereotype, led to another humorous one. Awhile back, I received a nice little unsolicited package from a PR agency containing two Citizen eCigars. Who are these people? How did they know I smoke conventional cigars? And what possessed them to try to get me to convert to vaping via electronic cigars? On a press trip to Spain, I remember seeing one gent drawing on a vape contraption so often and intently that it seemed he only lowered it from his mouth to speak or eat. It was like an adult pacifier of some sort. Strange. But the product's press material points out it appeals to a demographic similar to that of a motorcycle mag, so its stab in the dark actually hit the nail on the head with me. This time, the stereotype (demographic) was right.

The funny part occurred recently as I was drawing on my newfound, mild inhaling vice while wandering the grounds at Old Bridge Township Raceway Park, in Englishtown, New Jersey. A guy walked up to me and asked "Hey, buddy, can I get a light?" I mean, the nerve of this guy! Thinking I was smoking a real cigar. So I just took a puff, exhaled, and said "Nope" and walked away. **M**



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Creation Theory

A

s a custom bike builder, what I'm about to say is heresy. The slogan "built not bought" is ridiculous, and we should stop saying it. We should stop using the hashtag for our projects online. We should stop slapping built-not-bought stickers on things because when we do, it makes us liars.

Custom builders, parts suppliers, and DIY customizers alike have used this phrase as a point of pride. I get it. I share that pride in anything I've built or assembled myself. I love taking something meant to be used one way and then using it in some other capacity. However, the intent of the phrase is different than the literal meaning of the words.

In fact, building and buying are so intertwined there's no unraveling them from each other. Yet there the phrase stands, a popular oxymoron that falls apart when examined. We deserve better. The custom motorcycle scene has so much more to offer. This slogan, on the other hand, only offers shame.

Built not bought isn't a celebration of DIY and craftsmanship. It's just a new flavor of us vs. them. Build it yourself, every last piece, or you're a poser. Truth is, even the most remarkable custom bikes to come out of Deus Ex Machina, Classified Moto, Analog Motorcycles, Revival Cycles, and a dozen others are still a mix of bought, found, and made components. This is the great lie of built not bought. It's all-bought. This lie of built not bought is something I think none of us actually believe, yet we don't challenge it. I'm here to challenge it now. The emperor has no clothes. You're not John Britten, and neither am I. None of us are building the entire buffalo here.

I'm exhausted by the romantic Vimeo portrayal of the starving artist builder toiling away behind his grinder, modifying esoteric details of his motorcycle. The sparks fly, and Mumford & Sons plays softly in the background while we're supposed to feel sorry for this builder and how hard it is for him to make a living at his craft. That living doesn't get easier when you only celebrate craftsmanship at the expense of commerce. If built is always better than bought and buying is shameful, is it any wonder you don't have any customers?

I think what we've failed to do is build a culture where we celebrate buying custom bikes as much as we celebrate building them. With attitudes like built not

bought, we've built a hitch into the aspiration of purchases.

How did we get here?

I have a hypothesis. The motorcycle scene is struggling with an "authenticity" problem. That is, there's an obsession with portraying an "authentic" image when it comes to one's bike and his biker persona. I could shorthand this as how hipsters are ruining motorcycling, but I don't think it's that simple. I also don't think that's true. The trouble with today's biker authenticity is just how unauthentic it actually is. There's a pretense that requires we buy the latest in vintage waxed cotton, but don't you dare spend money on a motorcycle built with someone else's labor. We'll buy artisan tool rolls, but not artisan motorcycles.

So what instead? I think we need a new attitude. We need to tap into the core of our enthusiasm — at that thing that built not bought is trying to be but fails at in its cynicism. This new sentiment is more complicated than what will fit neatly into a clever hashtag online or a sticker that comes along with my box of café racer parts. Best of all, if we consider this for just a moment, we'll realize that what we really mean by built not bought does not have anything to do with where a bike comes from, but instead is meant to celebrate the act of creation. So let's do that. Let's celebrate creativity, both built and bought. **M**



Kabuto
Japan



Advanced II

TOURING-CITY 3/4 HELMET

A Fantasy Story



I enjoyed reading Steven W-B's article about the American motorcycle artist Tom Fritz in the March/April 2014 issue. It's good to know there are more of us out there in the world, and it's wonderful that you're writing stories about creatives, like me, who are inspired by two-wheeled machines! Like Tom, I enjoy attending bike shows, but here in England, my biggest thrill is seeing bikes racing. I've spent much time with the bikes and people who race classic motorcycles, and my oil paintings capture not just the movement of the bikes, but the relationship between the human and the machine. It's a fantastic story — and seeing gentlemen in their 60s and sometimes 70s thrashing machines built in the 1930s around a track with the backdrop of British rolling hills is breathtaking in every way! I thought I would write to share some of my paintings with you to encourage you to keep writing about motorcycle artists! Your cousin across the water.

Caroline Jaine
Via Internet

*To see the full-page spread of Caroline's painting **Classic Superbikes at Snetterton**, flip to our **Moto Art** section on the final page of this issue.*

Harley's Dirty Trick

Steve, I just read your column in the March/April 2015 issue about Harley's Sturgis "dirty trick," and I think you're right on. Competition should drive innovation. I

Pembrey Classic Bikes Assembly Area

love anything on two wheels, but I own a Victory. Three seasons and 50,000 trouble-free miles are the reason. When you listed the things Harley has to do to step up, you correctly listed products first. Sure, Harley bought Sturgis, but was that the right place to put its money? Unless Harley makes some serious strides in product development, you might have a future of events at Harley Plaza to an audience of Victory and Indian owners. Keep up the good thinking.

"DrifterDon"
Calgary, Canada

Where Mr. Daytona At?

I read Steven W-B's story of the Daytona 200 in the March/April 2015 issue. One name you didn't mention is Mr. Daytona! He's a four-time winner!

Mr. Scott Russel
Via Internet

Scott, I wish I could have delved more into the racers who have taken on the Daytona track over the years, but the main subject was the evolution of the Daytona track. The racers I did mention were the ones brought up by the real mastermind behind the story, Don Emde. That said, maybe your pointer can be used as a Part II feature for next year? The racers of the Daytona 200? Hmm ... —WB

RV Profiling

On the subject of profiling, I tend to agree with Steve Lita's May/June column. My motto is "whatever makes you happy." But I did, mentally, trash one RV driver last year. I was on a weeklong trip, traveling south on Highway 97, cruising between Quesnel and Williams Lakes in British Columbia, Canada, when I found myself following the largest motor home I've ever seen.

Continued on page 81



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Dakar Resurrection by Steven Wyman-Blackburn

Does anybody remember Honda's NXR750V? You should. That bike is pretty hard to forget, especially since it took on one of rally raid's most grueling cross-continental competitions (not to mention dangerous), the Dakar Rally. But not only was the NXR750V the Honda Racing Company (HRC)'s official Dakar Rally contender (the NXR's non-numerical designation, Africa Twin, is derived from the rally's place of origin), it grabbed the win four years in a row, 1986-89! It was due to the bike's ongoing success that a road-going XRV650 Africa Twin was introduced in 1988 followed shortly by the more capable XRV750. Fast-forward to when the world was given a little taste of what was to come at the 2014 EICMA event with Honda's True Adventure prototype. Could Honda's famed Africa Twin really be resurfacing? Well, now we're finally seeing the post-prototype version of the True Adventure with all of the dune-, mud-, camel grass-, rock-, and erg-traversing prowess indicative of the Africa Twin. To put it bluntly, yes, it has returned and will be coming to the US market for the 2016 model year; the 2016 CRF1000L Africa Twin. And we welcome it with open arms!

As of this writing, little is known about Honda's revived champion. We have some darkened pictures that cloak most of the bike's features (what a tease!), showing a more aggressive version of its predecessor through a slim, less-bulky front end that will undoubtedly improve aerodynamics, and more-angular components (headlights, side mirrors). Besides those images, Honda has aptly chosen to only reveal one particular amenity that will undoubtedly improve handling and performance, in turn, making it easier for owners to delve into harsher areas. The resurrected Africa Twin will flourish an optional, improved version or, as Honda has described it, "a new evolution" of

Honda's Automatic Dual Clutch Transmission (DCT) technology. The DCT provides the ease of an automated clutch and shift operation so riders can focus on other things, such as twisting the throttle and, when immersed in a difficult riding environment, activating the brakes, but not at the expense of the structure and, most importantly, feel that a manual tranny offers. DCT also minimizes the power gaps during manual shifting, another feature that supports a more dynamic riding style. With this, one can only imagine what a newer rendition of this technology could entail.

And since we are ruminating, the only other clues to the upcoming model's specs are provided in its designation, CRF1000L. On a more obvious level, the name suggests that the powertrain will feature a larger displacement (most likely 998cc — a 236cc bump over the 750). It also alludes to the fact that its dual-purpose capabilities could lean more toward the off-roading end of the spectrum, seeing as it's part of Honda's CRF series, which is synonymous with motocross and trail bikes. That said, all L versions in the CRF family signify dual-purpose machines. **M**

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MIND BLOWER

BMW'S RAPIER WITH THE POWER OF A BROADSWORD



I can now cross “go 175 mph on a motorcycle” from my bucket list. This achievement was made possible with the help of one 199 hp 2015 BMW S1000RR. That and the guts to twist the ride-by-wire throttle grip to the stop, down the world-class Circuit of The Americas’ (COTA) 3/4-mile back straight. Yowzah!

With that accomplishment behind me, I focused on other more important aspects of BMW’s flagship sport-bike. It turns out that the S1000RR isn’t only blindingly fast, but is dead brilliant on the brakes and in the corners. This isn’t new intel; previous generations of the S1000RR are stellar motorcycles with excellent handling manners and gobs of user-friendly power. What is news is that this third-gen S1000RR has been upgraded from last year’s (non-HP4) model in almost every way with better brakes, agility, and stability to compete against Yamaha’s new R1, Aprilia’s RSV4, and Ducati’s Panigale S HP/Factory machines.

The 2015 S1000RR pulls heavily from last year’s big-bucks, über-special HP4 that features lighter wheels, more robust and refined traction control, recalibrated rider modes, and that terrific electronically controlled suspension damping. Many of those trick features are now part of the standard model S1000, with the premium version having the sweet e-suspension, lighter forged wheels, and a deeper menu of rider modes. As if those weren’t enough, the 2015 model boasts a comprehensive redesign of engine, frame, and electronics, resulting in more power, sharper and more stable handling, and a new level of refinement to the electronic wizardry.

At first glance, you may not notice many styling differences because the designers stayed true to the essential design language of the original S1000RR. However, place a first- or second-gen bike next to the 2015, and the differences become clearer. From the front, you’ll notice the newly shaped headlights and the larger looking intake duct. Closer inspection reveals subtle changes in the tail section and side panels, but overall, the new







bike looks a lot like the old but with more edgy flair.

A more obvious styling change is the larger side-mounted exhaust that replaces the heavy, underslung silencer/shorty exit pipe combination. The new 4-into-2-into-1 exhaust is responsible for trimming 6.6 pounds (of the 8.8-pound total reduction) while flattening and widening the torque curve. And it sounds fantastic! No need to change the stock exhaust if you're looking for a banshee-scream exhaust soundtrack.

Unseen are a re-engineered cylinder head, new intake camshaft, lighter valves, shorter intake lengths, and a reshaped airbox and intake duct. All this nets six more horsepower (199 hp, up from a measly 193 hp). The RR delivers about the same torque as last year (83 ft.-lbs. at 10500 rpm), but the torque curve is broader and comes alive around 5000 rpm, about 3000 rpm earlier than the older model.

Sitting on the bike reveals a remarkably light and well-balanced machine, but no earth-shattering changes in the cockpit. You may notice that the windscreen is longer, the handlebars are slightly wider, and the instrument cluster is a bit different with this year's model. Turning the key awakens an array of LCD scales and digits that promise to fill your brain with more data than you'll know what to do with, including displays for fuel consumption and range, trip meters, and average speed. Data for track use include lap times, number of gear changes, percent of traction control used, and a scale measuring max-deceleration rate. There is also a measure of maximum-achieved left and right lean angles, which, at first glance, seems a bit narcissistic, but can be a beneficial tool for measuring cornering confidence. I managed 51 degrees right and 53 degrees left in case you were wondering.

Thumbing the 999cc in line four to life and blipping the E-gas ride-by-wire throttle awakes that oh-so-raucous exhaust note. The throttle action is so light that it could be unsettling to someone used to throttle cables, but once underway, the superb fueling reassured my brain and right wrist that control wouldn't be an issue.

My stint on the S1000RR was conducted solely on the racetrack, but from my initial impressions, I believe it would be a wonderful streetbike. It's nimble and impeccably balanced at slow speeds, and the easily accessible, low-rpm power will make for a very rideable machine around town. The standard electronic cruise control and heated grips are a huge bonus for street duty. The seat seems plenty comfortable, and the ergonomics are what you'd expect from a superbike, but the reach is easy, and the legroom is not too cramped for my 5'9" height.

The bike is a quick-revving powerhouse with immediate but controllable acceleration. Twist the feather-light throttle to the stop, and the S1000RR exclaims its pedigree as a weapon of mass acceleration. The pulling power is beyond exhilarating where my mind was at serious risk of being blown. Full-throttle thrust from second gear at the beginning

of COTA's back straight triggers the electronic wheelie control, rocketing the RR forward with the "time to shift" light soon flashing furiously.

Now is a good time to wax poetic about the excellent Brembo radial-mount calipers and how they clamp onto the 320mm front discs with a vengeance. Hauling the 449-pound machine down from 175 mph to 35 mph in time to manage the second-gear, turn-12 hairpin was an easy two-finger affair with no fuss or fad-ing. Back in the paddock, the meter per second squared (m/s²) deceleration rate bar graph on the LCD instrument cluster confirmed I was using a decent amount of brake force, which I owe to exceptional brake feel and stability, as well as the excellent Pirelli Supercorsa SP tires.



The standard partially integral Race ABS and rear-wheel lift (anti-stoppie) control also play a role in braking confidence. Both systems are matched to each ride mode with Rain and Sport modes having the most electronic intrusion. I rode mostly in Slick mode, where ABS is reduced and rear-lift intervention is turned off, allowing the rear tire to hover off the deck in a very controllable manner.

Braking isn't only about stopping power. Good brakes must also deliver refined manners and precise feel when trail braking. COTA's turn 13 is a tricky decreasing radius that comes up deceptively fast, requiring deep trail braking to get the bike slowed and stabilized before railing your knee down around turn 14. The brakes, chassis, and Pirelli tires worked together flawlessly to make the whole affair



M ROAD TESTED

Alpinestars GP Pro 1 Piece Leather Suit

\$1,195.95 • Alpinestars.com

Race leathers need to be both super-protective and comfortable. These two goals can work against each other, but Alpinestars does a great job meeting both objectives. The removable mesh liner enhances comfort, and the accordion stretch panels in the back and elbows and microfiber panels in the crotch, underarms, and calves provide excellent fit for full race-body positioning maneuvers. The 1.3mm leather, CE-certified elbow, knee, and shoulder armor, and injection-molded elbow and shoulder sliders provide competition-grade protection. I felt secure, comfortable, and fashion sharp wearing the GP Pro. And at around \$1,200, it's a good bargain.

+ *Snug fit without being restrictive.*

+ *Sharp looking.*

— *Knee pucks won't last long.*

Alpinestars GP Plus Leather Glove

\$189.95 • Alpinestars.com

The GP Plus glove is a track day or race glove that can also be used as a street glove. Its low-profile cuff and precurved shape provide great comfort with minimal bulk. The armored gauntlet, palm slider, and rugged knuckle and finger armor ensure excellent protection. Sturdy cow and goat leather conform nicely to my hand, and the Pitards panel on the palm provides terrific grip and feel.

+ *Sturdy construction.*

+ *Good grip and feel.*

— *A little overkill for a street glove.*

— *Not a hardcore race glove, either.*

Alpinestars S-MX Plus Boot

\$369.95 • Alpinestars.com

The Alpinestars S-MX Plus is a CE-certified race boot with robust heel and shin protection and a Multi Link ankle torsion control system providing top-tier protection. The boots are super comfortable thanks to vented panels, a slipper-like inner booty, flexible sole, and a ratchet fastener that ensures a proper and secure fit around the shin.

+ *Protective and comfortable.*

+ *Ratchet-latch system.*

— *It's not time to replace my boots.*

AGV Corsa Helmet

\$849 • AGV.com

The AGV Corsa helmet is a sibling of the Pista GP helmet Valentino Rossi wears but with features that make it practical for street riding like adjustable venting and more comfort. The Corsa shares the same edgy shape as Valentino's lid and can also brag about being one of the most protective helmets you can buy with a top score: five-star SHARP rating from the UK. The Corsa's SSL (Super Super Light) fiber, aramid, and carbon composite make the Corsa noticeably lighter than your average helmet. The liner is super-comfortable, but makes mounting speakers a chore. The pin lock-equipped, quick-release shield locks securely with the center-mounted latch mechanism. Pressing the button allows the shield to be opened slightly for extra ventilation. The clear shield offers good optics with great anti-fogging features. The lightweight, rear spoiler and hawk's beak-shaped chin bar help reduce drag when riding over 150 mph.

+ *Super light construction.*

+ *Quick-change shield.*

— *No detents for partial shield opening.*

— *Dark shield fogs easily.*



predictable and drama free.

With near-600 class agility, impeccable balance, and confidence-inspiring feedback and stability, the S1000RR handled COTA's fast S' and rapid-fire chicane with utter precision. This middleweight agility can be traced to racier frame geometry (increased steering head angle and a 3mm lower swingarm pivot) and increased flex in the right places.

This great handling bike is made better with the addition of seamless electronic aids that improve safety and confidence. The base machine comes with three ride modes: Rain, Sport, and Race, plus Race ABS and Automatic Stability Control (ASC). The Standard or Premium packages get you the Ride Modes Pro option that adds Slick and User modes and upgrades the ASC to Dynamic Traction Control (DTC) for over a dozen traction control options.

Ride modes alter power delivery, ABS, ASC/DTC, and Dynamic Damping Control (DDC) to suit various traction

conditions and rider ability or preference. These traction/stability systems have the potential to make riding safer by intervening when you attempt to ask more from the tires than they can handle. As BMW racer Nate Kern put it, "it takes longer to run out of skill." Dylan Code from California Superbike School says the number of student crashes dropped by 1/3 since the school first began using the S1000RR. Code emphasized

that these traction management systems not only minimize the number of crashes, but also allow students to discover where the limit of traction is without the traditional "push until you crash" method of limit-seeking. They learn this by observing when the DTC light flashes and then later when they evaluate their DTC data.

As great as Ride modes, ABS, and TC are, it's important to understand that these systems can only help man-

age available traction; they don't create traction that isn't already there. This means it's still possible to exceed the limits of available grip, and that you must continue using tried-and-true braking, cornering, and throttle management techniques to avoid getting into trouble.

My experience with the S1000RR's traction control has been extensive, especially at the end of the day when the 190/55 rear tire had been thrashed beyond its life expectancy. Even moderate, mid-corner acceleration caused the yellow TC light to flash indignantly. For reference, I was in Slick mode, and the DTC was set to +4 in a range of -7 (least intervention) to +7 (most intervention). The beauty is that the 2015 system is absolutely transparent. I just got on with business with the TC light reminding me that a high side looms if I push much harder.

Rain mode cuts horsepower output to 187 hp (up from 163 hp on the older model) and delivers gentler throttle response. ASC and DTC both intervene earlier in Rain mode and work with the Race ABS and a softer Dynamic Damping setting to help manage reduced amounts of traction. Sport mode is for dry conditions when the full 199 hp and immediate throttle response are desired. ASC and DTC stay out of the way longer to let you take advantage of the good grip. Race mode is used when the road or track surface are excellent. ASC and DTC intervene even later.

Slick mode is optimized for closed courses with race tires. Wheelie control is off, and traction control is set for more extreme-sport riding to take full advantage of the exceptional grip. User mode allows custom configuration to essentially mix and match all levels of DTC, ABS, DDC, engine braking control, anti-wheelie, throttle sharpness, and power from any of the other ride modes.

The Ride Modes Pro option comes with some other e-goodies that are really only useful for competition situations, including Launch Control for controlled, full-throttle race starts. Just pin the throttle and release the clutch. Another feature is the adjustable pit lane speed limiter. To use, set the desired rpm in the menu and then hold the starter button while accelerating in first gear. The rev-limited



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engine burbles like a MotoGP bike until you release the starter button.

The base model comes with top-notch, fully adjustable suspension components, and as a frugal Yankee, I would happily settle for these fine bits. But in this case, I would make an exception and spring for the uptown packages simply to get the splendid DDC. The DDC control unit (calibrated with a lean-angle sensor) processes information about traction levels, banking, and damper feedback every 10 milliseconds to electronically control fork and shock damping. Damping rates adapt instantly to braking, accelerating, and cornering maneuvers, as well as road surface variations for optimum comfort, stability, and control over rapidly changing conditions.

The basic DDC settings match each ride mode. The plush Road mapping is used in both Rain and Sport modes. The Dynamic mapping pairs with the Race mode when riding on smooth roads and racetracks, and the stiffer Track mapping mates with the Slick mode for optimum grip and feedback. For a customized chassis setup, you can experiment with over a dozen increments of adjustments, all available with the push of a button.

One of the most tangible features found on the new RR is the Gear Shift-Assist Pro option, allowing clutchless upshifting and downshifting. To upshift, simply lift on the gearshift lever (or press down if using the GP shift pattern) at partial or full throttle. To downshift, fully close the throttle and bang your shift. The electronics automatically rev match with a slight blip of the throttle for smooth transitions — cool.

The upshifting feature works quite well as long as you don't confuse the computer by preloading the shifter. However, while the clutchless downshift feature promises to free mental bandwidth to help manage the rapidly decelerating landscape, downshifts aren't always cooperative. A few times, I had to downshift the old-fashioned way because the bike wouldn't go into the lower gear even with deliberate effort. Another blemish is the vague feel from the shifter, which forced me to reference the gear indicator to confirm that I had indeed engaged the lower gear.

The transmission is butter-smooth, and like most modern sportbikes, the S1000RR comes with a slipper clutch to prevent wheel hop from ill-timed or abrupt downshifts. I can attest to the effectiveness of the slipper function as I inadvertently banged the RR into first gear a bit too early during one spirited turn entry.

With less weight, more power, sharper handling, and highly sophisticated electronics that enhance stability and confidence, the 2015 S1000RR is a giant leap forward. You'll pay \$15,500 for the base model with ABS and ASC and \$16,795 for the standard package that includes the Gear Shift Assist, DTC, heated grips, cruise control, and the whole complement of ride modes. Forking over an additional \$1,900 gets you the premium package, which includes the same stuff as the standard package, with the addition of DDC and light-weight forged wheels. That totals \$18,695, which is real money, but is in line with the other players from Yamaha and Ducati. No matter which package you select, you'll get a class-leading bike with class-leading power, plus the agility and grace of a deadly rapier. **M**



2015 BMW S1000RR	
LIST PRICE	Starting at \$15,500
ENGINE	Liquid-cooled in line four
VALVETRAIN	DOHC, four titanium valves per cylinder
DISPLACEMENT	999cc
BORE X STROKE	80mm x 49.7mm
COMPRESSION RATIO	13.0:1
FUEL SYSTEM	EFI
MFR HORSEPOWER	199 hp @ 13500 rpm
MFR TORQUE RATING	83 ft.-lbs. @ 10500 rpm
TRANSMISSION	Six-Speed
FINAL DRIVE	Chain
FRONT SUSPENSION	46mm, upside-down fork, compression and rebound stage adjustable
REAR SUSPENSION	Aluminum two-sided swingarm, compression and rebound adjustable
FRONT TIRE	Pirelli Supercorsa SP 120/70 ZR-17"
REAR TIRE	Pirelli Supercorsa SP 190/55 ZR-17"
FRONT BRAKES	Race ABS; twin 320mm discs, four-piston calipers
REAR BRAKE	Race ABS; single 220mm disc, single-piston caliper
OVERALL LENGTH	80.8"
WHEELBASE	56.6"
RAKE/TRAIL	66-1/2 degrees/3.9"
SEAT HEIGHT	32.1"
FUEL CAPACITY	4.6 gallons
AVERAGE MPG	41 mpg
WET WEIGHT	449 pounds
WARRANTY	36 month/36,000 miles
2015 COLORS	Racing Red/Light White, Black Storm Metallic, Light White/Lupin Blue Metallic/Racing Red

Product Comparo: Bohn Armor Pants vs Kevlar Jeans

ActionStations Boss Paul English talks about the differences in lower body protection options.

Kevlar reinforced jeans are popular with riders of all kinds of bikes.

Draggin Jeans were among the first on the market, and there are now many similar versions available.

Many riders are interested in how these compare to the Bohn Pants.



Q: Paul, please explain the differences between Kevlar riding Jeans and the Bohn Pants.

PE: In short kevlar has great abrasion resistance and is excellent for gravel rash when you're sliding down the road. With the Bohn System we're focusing more on Impact Protection - the vulnerable 'corners' you land on and damage - knees, hips, and elbows and shoulders with the shirts. An unprotected impact in these places can put you in the ER and off work. And hurts!

Q: But won't your armor grind through in a wreck?

PE: Actually in over 15 years, we've never seen our armor significantly damaged at all! This is because in a crash, we tend to bounce and slide, scrubbing the speed off.

Q: The Bohn System has to be worn under jeans as an extra layer, isn't that hot and a hassle?

PE: Positioning armor snugly against your body is the best way of providing comfortable and discrete protection so that it's in the right place if you have a fall. Yes, it's definitely an extra step compared to jeans - but on the other hand you can then wear your own jeans, or whatever pants you choose. It gives you a lot more options.

Q: But isn't it hot?

PE: The only time you notice the Bohn Pants being hot is in the heat of the summer when you're a standstill, say sitting on your bike at a light. At that time of year everything's hot! Otherwise they breathe really well in all seasons; and we do have options of a mesh shell material and also a winter thermal solution.

Q: What about putting armor into kevlar jeans?

PE: Some companies do have this option, which on first impressions is a good idea. But what actually happens is the armor 'flops' around the outside of your leg as it's attached to the jeans - so you can imagine that it won't be in the right place if you actually do hit the ground.

Q: So do I need to upsize your jeans for the Bohn Pants?

PE: Surprisingly most people find that their existing regular-fit, or relaxed jeans fit perfectly over the Adventure Pants - that's because the armor mainly fits where your jeans are loose.

Q: Don't the Bohn Pants make your jeans look bulky?

PE: No one can see you have anything but your jeans on!

Q: And you make armored shirts too?

PE: We think of the pants and shirts as 'A System' that protects you without having to wear full armored gear - specially in the heat.

Q: So what's the best choice?

PE: As a lifelong rider myself - I love to have choices in bikes, accessories and gear. Many riders are happy with kevlar jeans, and most are very well made.

We're proud of the Bohn Adventure Pants and the amazing customer reports we get, but everyone has different priorities.

My suggestion is to give us a try -

We've a great Can't-Lose

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And they're made in the USA too.



The Bohn Bodyguard System

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OUTSIDE VIEW

There's nothing better than cruising with the guys on the weekend. Been doing the same for years and it never gets old - there's always something going on or a place to go. And this is how we ride, jeans and denim jacket - unless it's winter anyway.

But now we wear this Bohn gear underneath. Yes it's underneath! You can't see it, and we can't feel it.

I just feel happier when I have some protection these days, though I'm sure we're not going to have a spill.

Check it out - read their testimonials - that's what I did.

And they give you a 90 Day Trial too.

Riding seems much more stressfull these days and with this gear we can Relax and Ride, with Peace of Mind!



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SELLING
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SYSTEM**

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.... terrific product.

I crashed at 70mph last weekend and I was barely injured. Your knee pads worked perfectly to cushion the impact. I have some swelling and road rash but not a single fracture. Thank you most sincerely.

They are very comfortable, I forget I even have them on, fit great, and it's great knowing I have the protection under my jeans. Thanks so much.

...your product has made a believer out of me and the select few who ..saw my kamikaze flight through the air. I can only imagine the numerous injuries that luckily avoided by wearing the armor.

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for you to keep,
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UNDERNEATH



I am happy to report my bohn armored pants helped save my butt in a crash this past weekend. Thanks, great product consider this a testimonial to their effectiveness

As a result of my wearing the pants I was at work bright and early Monday

...the road littered with gravel...I walked away without a scratch, the bike was not so lucky. I just wanted to say thank you and let you know that your product saved me a lot of pain

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HISTORY FOR SALE

Bidding On Americana

If you ever saw the movie *2001: A Space Odyssey*, you'll remember that at certain points in the film, a monolith appears symbolizing progression in man's evolution. Similarly, I can remember EJ Cole appearing at auctions over the years and paying what was considered an outrageous amount for motorcycles. By the time of the McQueen estate sale in 1984, EJ was already a seasoned collector, having begun in the mid-1970s. After the dust settled, EJ had outbid others for seven lots, including the Cyclone, for an earth-shattering price of \$25,000! A few years later, he showed up in Virginia at another sale and grabbed the Flying Merkel boardtracker for \$70,000. He continued to acquire

privately but then, in the '90s, he showed up at a sale in Nebraska that had what some consider one of the most perfect original-paint Harley-Davidsons around, a 1907 "strap tank." Many thought he might steal it, but EJ persevered with his bidding and took it home for over \$140,000, which was considered to be a phenomenal price at the time.

It was at the 1984 McQueen auction in Las Vegas where prices started going through the roof. Doobie Brothers guitarist Pat Simmons bought several bikes and commented that this auction was a game changer. His prediction proved to be

The South Point Casino and Exhibit Hall hosted a packed crowd.



1906 Indian



1907 Harley-Davidson Strap-Tank



1912 Harley-Davidson Model 8A Twin



1917 Henderson Four Steve McQueen



1934 Crocker



1942 Harley-Davidson WLA



1942 Indian Four



1980 Harley-Davidson XR 750





Mr. Cole poses with the rare Flying Merkel offered at the auction.

true as collectible motorcycle prices began to spiral upwards. Were they to continue in this direction? Would this prove to be a great sense of market timing by an 80-year-old man in a world where investors and gold chainers fought for collectibles? Would this be a time when museums would pile in to flesh-out their collections? Could this be a time to witness a brief sighting of some of the most iconic American motorcycles known before they were dragged back into hiding? All of the above proved to be true.

The EJ Cole Collection auction presented a very broad picture of American motorcycle history and some of its unique forms. Boardtrack racing started in America in the early 20th century. It later evolved into dirt track racing. EJ's Cyclone and Flying Merkel were considered the *crème de la crème* of this genre. Another unique sport in the US was hillclimbing. In the late 1920s and early '30s, the big manufacturers focused their research on the engines for these bikes. The advent of the OHV came from these wars. Hillclimbing was "the sport" of the '30s. Excelsior, Harley-Davidson, and Indian threw their expertise into these machines.

All these factories were represented at the 2015 Cole Collection auction. In the post-World War II era, dirt tracking began to reign supreme. Harley KR's and WR's from this era were included at this year's auction, with even a new Harley-Davidson XR to round it out. There were many Cannonball participants present and in search of a pre-1916 ride for the 2016 event. Numerous bikes were excellent candidates for the Cannonball Run in which riders from all over the world participate in a ride that crosses the US, coast to coast. Other bikes were carted off to their new owners, soon to be a

restoration or preservation project, later to be proudly displayed on stage as being from the EJ Cole Collection. I know of one Harley-Davidson WR dirt tracker that will soon be seen again, sliding on the track! A handful of museums were also in attendance, acquiring more displays for the public to enjoy.

Whenever you have a large number of bikes that have been stored away in a time warp, restorers are given an opportunity to see untouched examples. Numerous people were taking pictures over, under, sideways, and down to figure out stripe and decal placements. Suddenly history is on display for the world to see. As a famous writer once said, "Time reveals all." Motorcyclists are very social people, and auctions like these become social events even if you aren't there to bid. Different organizations use this as a venue to get together. One restaurant had a reservation for 58 Cannonballers! There were several writers present who are *marque specialists*; they view collections coming forth like this as an archeologist views a fresh excavation. Suddenly they have before them metal that's seeing the light of day for the first



time in 50 years. In reality, it could have been closer to 80 years, since EJ was doing his own excavations and then locking them away again in Texas. Then there was the nostalgia crowd. You often heard, "I sold mine when I shipped out in the Navy" or "I had to sell mine when I got married" ... or divorced or had kids. Some were looking to recapture their youth or just to reminisce about this excellent cross section of Americana on view at the EJ Cole Collection auction. **M**

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Real adventure on real dirt bikes. That's what we were looking for; true lightweight adventure. My travel companion Mike Calabro (and your photographer for the afternoon) has thousands of miles of experience from crossing the American West on Route 66 to tackling the Alaska Highway through western Canada, along with long-distance ATV trips in exotic locales like South Africa and Bolivia. My adventures have mostly taken place on asphalt and included hotels. So while we have both experienced the terror (and boredom) of taking an overweight touring behemoth (slowly) down a gravel road, we never had the chance to rip it up on a lightweight dual-sport machine.



Sure, most would opt for the middle of the road and take an adventure-tourer, but as recent graduates of MotoVentures' fine off-road course — where we trained on 450-class off-road machines — we wanted to stick to bikes a little closer to the machines we'd just mastered before moving on to something with twice as much weight and horsepower.

So, we loaded up a pair of old-school dual-sports: a nimble Suzuki DR-Z400S and the legendary Honda

XR650L. Our destination? Salton Sea. We wanted something exotic, adventurous, and different than a day ride from the city (there's a slew of awesome trails through the local mountains), but not so far that we'd test the limits of small tanks and our backsides. The area around the sea offers enough fun riding and interesting sights, and at just under 200 miles, it wasn't going to break us ... we thought.

Sometimes freedom is free. We had a fabulous plan: head out early, take as little superslab (interstate) as possible, and ride through a series of off-the-grid back roads to Ocotillo Wells on the west side of the sea. The plan was doomed from the start: getting out of LA late, stopping for far too long to adjust payloads, and limp around on sore butts. We ended up taking all highway, all day, and still getting to Ocotillo Wells SVRA (State Vehicular Recreation Area) well after dark.

Note to other dual-sport riders who want to go adventuring: invest in an aftermarket seat.

When I say "adjusting payloads," that was mostly me. Mike comes from an adventuring background with shoots for *Field & Stream* magazine, going miles into the backcountry and roughing it for weeks on end where every ounce counts. His gear reflects this. Every piece in his kit outperformed mine and took up half as much space. I'm a product of camping trips taken in cars and on touring bikes. Since I had far more crap, I claimed the XR as my mount (though we traded on occasion) and piled my gear high. All of Mike's fit into a single bag strapped across the seat of the DR-Z. The downside for him was riding a bike that is nervous at California freeway speeds and comes equipped with a seat with the looks and comfort of a two-by-four. For contrast, the Honda isn't half bad with a slightly wider perch, a more relaxed riding position, and more stability and power.

We chose our camping spots based on one big factor: not costing a cent. But that isn't the only thing the SVRA has going for it: it also features miles of open desert riding, sand washes, and rocky hills. Pointing our meager headlights into the park's north side (you can just roll in from any of the roads that border it) in near perfect darkness, but seeing groups of riders and buggy drivers ripping around, casting wild shadows with their own headlights, it dawned on us that we'd need to find a safe spot to camp. It wasn't crowded exactly, but most directions we pointed our beams at had RVs and toy-haulers





were parked. With just a tent and a couple of bikes, there was a real danger of getting run over at night. There were also storms threatening, so the flatlands and washes seemed foolish, especially for two guys in a tent. Plus, it seemed rude to nuzzle up to a RV's flank while people could be sleeping and pitch our tent, so we went looking for alternatives.

After about an hour of searching, we found the perfect spot on the cliff above a fork in a sand wash. It has good drainage and no approach on three sides, so for extra safety, we parked the bikes blocking the only remaining way for others to run us down. The only flaw in our plan is that people love making midnight (and far later) runs down the washes only a few yards from our resting place. Dangerous? Not really. Annoying? Kinda.

Mike's superior (smaller, lighter, warmer, more comfortable) sleeping pad and bag had him up and out early our second day. Between shivering, a constant (irrational) fear of being run over, and aching bones on the hard ground, I was bleary-eyed and in serious need of coffee. Luckily, he'd already scored some. As I stared out into the blinding light of a desert morning, Mike and the DR-Z were across the wash at a toy-hauler talking to the presumed owner. Holding up a cup of hot joe!

"So you two guys are just in a tent?"

I almost blurted out "#nohomo!" but I couldn't decide whether to say "pound" or "hashtag." It turns out it was not that we were snuggled up together for warmth (don't judge, it's cold in the desert at night), but rather that we'd actually come here on motorcycles. That's what shocked him. Taking a good look in the light of day (and through the rest of the day), we noticed exactly zero tents standing alone with no vehicles parked next to them. I'm not sure we saw another tent, at all anywhere; it was all motor homes, trailers, and pickup trucks.

Riding around Ocotillo, we found the tradeoffs in the two machines we brought. The Suzuki is a superior off-road machine, nimble, and fun, but comfortable for

about six seconds on the highway. But so much fun on the trail. The Honda is better on the open road, but by no means good, and much the same on trails. It's not really good (or bad) at anything.

The big advantage of dual-sport bikes here in Ocotillo is that you can go where nobody else can: out of the park and onto trails for licensed vehicles. Not that we did. We spent the whole day exploring within the bounds of the SVRA knowing that we could take off at just about any road but never actually running into any. We explored trails, found some jumps, and found a muddy hilltop spring that serves as a gathering point for the motorcycle, ATV, and buggysts that inhabit this little patch of sand.

Even in this gathering of equals, we were out of place. While there were other motorcycles among the four-wheeled contraptions, they sported loud aftermarket exhausts compared to our stock pipes. We were in sedate, sensible, weatherproof touring gear in a sea of flashy MX jerseys and wrestling T-shirts. While fun, we'd explored all we could here in the relative safety of the park (any harm that could come to you here is probably self-inflicted). We needed to hit the road for adventure.

Thanks to a giant "Whoops!" of an irrigation error in 1905, the Colorado River burst its banks near the Mexican border and flowed into what was then known as the Salton Sink for over a year. Other than the salt works that were submerged, people liked having an inland sea in the middle of the desert. They even built resort towns around it and tried to make it a destination. As years went by, the salinity crept up until it started to stink, fish and birds started dying off in droves, and algae blooms were being born from the agricultural runoff that now recharges the lake. All of this made the place pretty inhospitable. It was bad for business and bad for your health. But post-apocalyptic wastelands are great for photography and dual-sport bikes, so we headed that way after we were done playing and resting at Ocotillo.

Surrounding the sea are towns like Salton City, Bombay Beach, Desert Shores, and more that are more than a little underinhabited.



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Need a hot nutrient mask? These mud pot volcanoes bubble up at the intersection of Schrimpf and Wister — both dirt roads — in Calipatria, CA

Between burned-out and falling-down houses are brave homesteaders clinging to life here on the edge of society. It may not be clean living, but it's cheap. There are both flooded-out, dead parts of these towns as well as docks far from the shore. In Bombay Beach, there are both a convenience store and a bar with dogs sitting on nearby roofs.

There is more to the place than feeling like the world outside has ended. At the Salton Sea State Recreation Area, there are a nice row of picnic tables and a beach entirely made up of prehistoric shellfish fossils from back when the Sea of Cortez (now the Gulf of California) came this far north. There is also, hidden near the Wister unit's Imperial Wildlife Area bird refuge at the southeast corner of the sea (at Wister and Schrimpf), a hot mud volcano. I'm guessing local geothermal activity would make the mud volcano an actual hot spring if it weren't for all the lake- and river-bottom silt in the area. But as it is, it's an off-the-grid curiosity. Most vehicles are forced to park on the street, but we could ride right up to the unregulated attraction. Naturally, the same can be said for all of the bombed-out places we investigated earlier. Also, in case any of the natives got restless, the bikes provided a means for a speedy getaway.

In the time the sea has been here, which is just over a century, seabirds have adjusted their migration patterns to take it in, so it's not that unusual to see formations of

things like pelicans that look like they should be nowhere near here. After our day exploring, we ended up on the east side of the sea, which was just fine by Mike, who really wanted to pay a visit to Slab City and Salvation Mountain.

Our final destination was Slab City. The Slabs are an unusual place, built on the ruins of an

old US Marine Corps base. It's basically a squatter camp right here in the good ol' US of A. It contains a motley mix of off-the-grid RVers, druggies, outcasts, artists, Jesus freaks, and doomsday preppers, bound together in a fairly tight-knit community.

Though Mike is Jewish, he has some sort of (un-?)holy attraction to Salvation Mountain, an adobe and wood creation of Leonard Knight. It's colorful, it's surreal, and it's covered in reminders that Jesus loves you. While Leonard's creation is splendid and a fitting entrance to Slab City, Leonard has gone on to meet his maker. We had the opportunity to meet him a few years ago, and he was (as you might guess from his huge, whimsical creation) a wonderful, creative guy.

Mike's past as a freight train-hopping teen means he has a natural affinity for places like Slab City. Our shared past as skateboarders made us gravitate to the skate park. Naturally, the skate park is a former swimming pool (what else?) that's been modified a bit for more fun. Though neither of us had brought a board, we were eager to give it a shot. Sadly, a storm had come through recently, and the all-volunteer staff (they're the skate park staff because they camp on the slab next to it) hadn't had a chance to clean it out. We helped out for a bit, but it was clear that we weren't going to get it done in one evening.

We would have kept going, but while we were hanging out, a tragedy surfaced. One of the guys who stayed in the skate park trailer hadn't been seen for a couple of days, so we were offered his squat. Apparently, there's a subterranean hot spring near the entrance to the city. His body was found there as we hung out at the pool talking. Cops were called, stashes were hidden, the band would go on late ... but despite the frenzy, you got the feeling that it was just another day in the Slabs. Mike had to convince me to stay instead of riding all night to get back to my own bed 200 miles away. But live bands, new sketchy friends, and a spirit of adventure swayed me. Along with putting off 200 miles in the saddle of a dual-sport. **M**

Salvation Mountain is the colorful gateway to the nomad encampment of Slab City. Bring paint and you'll make the caretakers very happy.



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MEMOIRS OF A RACING MECHANIC

W

ith 50 years in the Grand Prix world championship, Giancarlo Cecchini is one of the most experienced mechanics currently active on the MotoGP circuit. He's won eight titles and worked with Jarno Saarinen, Renzo "Paso" Pasolini, Tarquinio Provini, and Kelvin "Kel" Carruthers, among others.

When the citizens of Pesaro, Italy, were awoken at 4 am by a tremendous and repetitive roar, they knew that was Giancarlo Cecchini heating up the engine of the 250 prototype in front of the Benelli racing department. And they didn't protest because the company employed the members of several local families, and was something of which the whole country was proud. In the 1960s, Benelli's racing achievements were considered with a mixture of patriotic and romantic feelings.

Cecchini recollects, "Crowds of people followed us when our rider Renzo Pasolini was fighting against Giacomo Agostini and the [Benelli Motobi] MV in the so-called Moto Temporada, a series of road races that took place in the main cities of the Adriatic coast. Like Rimini, Milano Marittima, Cervia, and Riccione. "Over 100,000 spectators attended the events. It was on the mouth of everybody, even grandmas chatted about Ago against Paso."

At that time, the activity of the Benelli team was hectic. "In the mid-1960s, it happened that we went to Monza for the Friday and Saturday practices. Then we packed up everything, returned to Pesaro, checked the engines in the racing department, and reached Monza in time for the start of the Sunday race. Barely sleeping," he adds. "In that era, every part of the motorcycle was literally hand-made, and a lot of skills were required in order to create a competitive prototype. Today is different. It is often the computer that tells you what to do. Back then, you had to test every single change and understand if it was an improvement or not. The job was very demanding."

But nobody complained. Not even in the team. Because being part of the Benelli racing department was considered better than working as a sound engineer or a roadie for the Beatles or the Rolling Stones. Cecchini had that clear in his mind since he was a young man and managed to enter Motobi. It were there where he met his first mentor, Primo Zanzani, who was considered the



wizard of the four-stroke 250cc single engine, which showed its competitiveness in races all around Italy. "I was 16 years old and was working in a company that created gear-wheels for Motobi. Our workshop was very close to [Motobi's] factory, so I used to deliver the parts with a pushcart. One day, I simply met the boss and asked him if they were interested in hiring me because I was fascinated by the people who worked in the racing environment. He said 'Yes.' And that's how it all began. It was 1956."

Motobi had been established in 1949 due to a series of disagreements within the Benelli family, from which one of the owners had decided to split in order to create his own business. In '62, the company was absorbed by Benelli, and Cecchini ended up working in the racing department, preparing the



250, 350, and 500cc in line four cylinder bikes. He worked side by side with rider Tarquinio Provini. Cecchini remembers Provini as “a very meticulous rider. Sometimes maybe too picky since he asked us to make tons of adjustments and was never satisfied.”

After Provini's crash at the Isle of Man Tourist Trophy (TT) in 1966, which forced him to retire, Benelli hired Renzo Pasolini, with whom Cecchini developed a tight and friendly relationship. “He was like a brother to me,” says the mechanic. “He was very sincere and spontaneous. His riding style was really instinctive. I remember that when we raced in [the Netherlands TT Circuit] Assen, his only request was to change the position of the engine in the chassis to make it higher because it touched the ground in almost every bend.” Cecchini also remembers Renzo as a fair person who never complained about the team. “If there was an oil stain on his boot, for example, he simply [hid it from] the journalists. Nowadays, it seems that some riders can't wait to have an excuse to justify their bad results and show that the motorcycle doesn't work well. It's another world. But now it is well organized, if compared to the old Continental Circus, which was made of improvisation. One year, we left Pesaro and headed to the Isle of Man for the TT, without stopping for a nap or anything. Due to the fog, when we were in the UK, we got lost. And we had no clue about where the car that was following us, with the owner and another member of the staff, was. They had the pounds [sterling] and the map, we had nothing. We stopped at a gas station and refilled the van. Not having any valid money, we showed our Italian lire. But the man at the gas station got angry and tried to reach for his gun. We ran away, but later, I fell asleep and crashed against a pole, where I injured my foot. I still feel pain, sometimes.”

Pasolini was fast, but also unlucky and impetuous. He often crashed, and in 1969, after he injured his shoulder in Hockenheim, Germany, the team temporarily replaced him with Australian rider Kel Carruthers, who ended up winning the 250 championship. “That success was a big thing for us, but I particularly remember the feeling of winning the TT. Being first at the Isle of Man was maybe more special than winning the championship. When we came home, with the trophy in our hands, the Benelli owners treated us like heroes. And so did Pesaro's citizens.”

Cecchini also had strong feelings at the end of 1972 when Finnish rider Jarno Saarinen, who had won the 250 championship that year with a private Yamaha, agreed to a one-off race with a factory Benelli. “We tested in Modena, Italy, only once, and Jarno just asked me to adjust the handlebars,” Cecchini remembers. In Villa Fastiggi, a road race in Pesaro, Saarinen defeated Giacomo Agostini and his Benelli Motobi MV in both the 350 and 500 classes. “He was very kind and polite, very focused on what he was doing, a real pro,” says the mechanic.

One year later, Cecchini faced a big change. He switched from Benelli to Morbidelli, leaving a big team

that developed four-stroke engines to join a small and “family-style” group lead by the owner of a woodworking machinery factory. For Morbidelli, motorcycle racing was no more than a hobby. The Morbidelli team built and developed two-stroke engines under the direction of German engineer Jorg Moeller and won two world championships in the 125 class in 1975 and '76, with Italian riders Paolo Pileri and Pier Paolo Bianchi. “Moeller, after the second title, decided to leave us and join Minarelli,” says Cecchini. “The word in the paddock was that without him, we were not even able to start the engines. Well, in 1977, we won two world titles in the 125 and 250 classes, with Bianchi and Mario Lega.”

At the end of the year, Cecchini left the team and accepted an offer from Benelli Armi in Pesaro, called the MBA factory (Morbidelli-Benelli-Armi). He worked there for three years, winning another two titles in the 125 class before taking on a new adventure with Sanvenero, a project led by another Italian businessman who loved motorcycle racing, but didn't get close to Morbidelli's results. The following job was at Cagiva, before Cecchini's decision to establish his own team, participating in the minor classes of the world championship.

The next title arrived in 2004 when a young Andrea Dovizioso, currently a factory rider in the MotoGP for Ducati, put himself in good light before moving to higher categories. The creation of the Moto3 class in place of the 125, which now sees Cecchini working with his son in partnership with Honda, brought him back to four-stroke engines. But with a lot of changes. Cecchini now works on 250cc single engines capable of more than 50 hp, featuring electronics and placed in aluminum delta-box frames. Something that was not even imaginable in the mid-1960s. And now, due to exhaust restrictions, he no longer disturbs anybody's sleep. Not even at 4 am. **M**



IN THE SPIRIT OF THE HESS

MARK SHAFFER'S MAD TWIN-TURBO

A

s Editor Steve tells it, "All the cool kids used to hang out at the Hess gas station during Bike Week in Daytona."

The Hess wasn't so much a place for choppers, baggers, barhoppers, or bobbers. Instead, it was a place where the fast (and we do mean Fast) sportbike crowd would turn

up. (And believe it or not, there are plenty of them in Daytona Beach during Bike Week — you just have to find them.) There were times during Bike Week when the Hess station was virtually shut down by the magnitude of machines that literally blocked the pumps.

The crowd wasn't exactly filled with hooligans only, though. Plenty of bigwigs, executives, and industry heads were on the scene, too. Truth is, if you were into fast motorcycles, the Hess was the place to be.

The cops would regularly roll in and clear out the Hess. But as soon as they were gone, the place would fill up once again. Around back was another parking lot where the deals were made for, ahem, "clandestine acceleration contests." Some of the stakes were high. To play, you had to be fast. And to quote Steve again: "It was off the hook."

A few years back, one motorcycle rolled in, and pretty much stopped the place cold. It was, for all intents and purposes, a barely legal Kawasaki dragbike with a license plate. The guy riding it (and the guy who built it) was Mark Shaffer. The same Mark Shaffer who built the twin-turbo ZRX spread out in the pages in front of you.

The old Kawasaki that Mark rode into the Hess station is gone. In fact, the Hess isn't there anymore, either. But our pal Mark is still home brewing incredible Kawasaki hot rods. This machine is one of his best.

Mark started with a premium stock 2005 ZX-10 motor. It comes from a wreck that he parted out. As the story goes, he also came across a pretty nice, low-mileage Y2K ZRX. That's when the gears started to roll in Mr. Shaffer's head: "What if?" You guessed it. Mark (who is an accomplished fabricator, by the way) did the test-fit of the parts,







and somehow the über-hybrid came together. Essentially, the package adds a bunch of grunt along with an extra gear to the ZRX. However, the intrepid Mr. Shaffer wasn't quite done yet. To Mark at least, the machine needed some extra steam. That's where the idea for not one, but two Garrett GT15 turbochargers enters the equation. Armed with a big box of stainless steel bends, Mark fired up his Heliarc (once again) and went to town home-brewing a turbo setup for the Hybrid ZRX. In the process, he fabricated the turbo plumbing, a very slick airbox, and an equally slick shorty exhaust setup.

Now while this all sounds simple enough, the engine and transmission mount were a five-way affair. It required a lot of head scratching to get right. Ditto with packaging the turbos and the airbox. Even seemingly simple things such as a Pingel fuel valve required reworking (the mount location had to be changed). And we're not even coming close to talking about the wiring. For this application, Mark wisely stuck to the wiring harness designed for the fuel-

injected engine. He laid out the harness adjacent to the appropriate component location on the motorcycle. From there, he cut, soldered, and shrink-tubed his way to building a tidy, proper harness for his conversion machine. Like most stock machines, the nerve center for the electricals is under the seat.

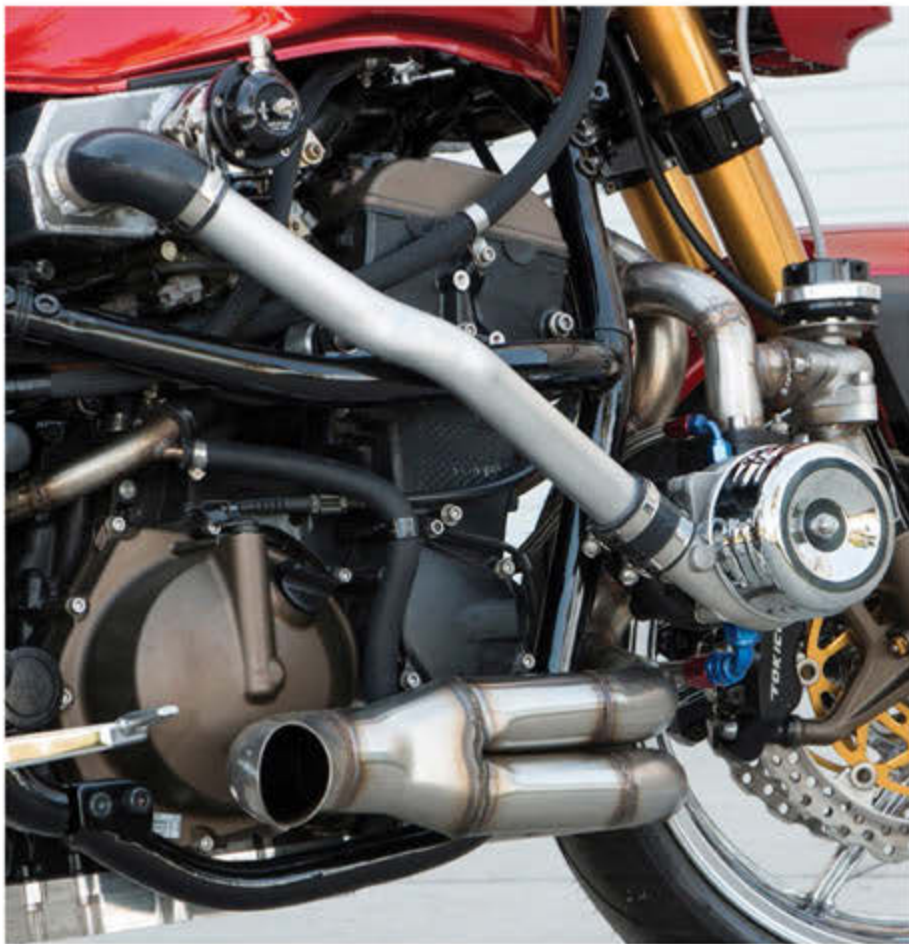
Fair enough, but Mark wasn't close to being done. Case in point: the beast obviously requires a honking radiator, but there's precious little room up front. It's currently mounted (complete with a pair of electric fans) just ahead of the back wheel. On the nose, Mark's "ZRX-10R" wears the complete front end from the ZX-10. The top clamp was



Clockwise from Top Left: The ZRX-10R has a drag stance with extended swingarm. Upside-down forks lead the way. Instrument cluster includes obligatory boost gauge. Aftermarket billet parts round out the bars.

machined to accept a set of fat dirt bike bars, and pretty much every mounting component for the ZRX fairing had to be modified to fit the new front end. Mark fabbed up a

dash insert that accepts the stock ZX-10 electronic cluster, and it's augmented by the all-important boost gauge. The hand controls and associated switch gear were also canni-



balized from the ZX-10.

Out back, Mark tossed the dual-shock ZRX swingarm, replacing it with a 6"-over, stretched piece from a Hayabusa. To make the monoshock swingarm from the big Suzook work, Mark adapted a bunch of parts (including the shock) from a Kawasaki ZX-12.

That meant the TIG welder had to come out again. The wheels and brakes are from the ZX-10. Currently, the tires are basic Shinko skins. But the back one doesn't last

too long! The front tire is wrapped with a stock ZX-10 fender while the back hugger is a carbon fiber job that Mark fabricated.

When it came to details, Mark had 35 different pieces powder-coated by his pal (and sometimes helper) Mike Carstens. As it turns out, Mike is also a fabricator/wrench and started All Out Powder Coating in nearby Port Charlotte, Florida, to fill a void in the marketplace. The paint job was handled by another local ace, Brian Boans, who owns Devils Candy Customs. Here, the scheme is based upon House of Kolor Tangerine with a black stripe and gold accent striping. Mark thinks the hot rod look works perfectly with the theme. We agree.

As of this writing, Mark is still in the process of sorting out the tuning. On the dyno, he only got up to 40 percent throttle because of boost issues. (It was going up too quickly, and in deference to the stock ZX-10 engine internals, he stopped the pull.) But even at that point, let's just say the needle was in excess of 170 rear-wheel horsepower. On the street, the machine is pretty much insane. Once sorted, you can only imagine how much power this thing will lay down at the back wheel.

While Mark's Hybrid ZRX10R is a "go-er," it's also a "show-er." At Daytona, the beast dragged home a Best In Class along with a Best In Show. But the real deal here is, while the Hess is gone, the spirit lives on. This is one mad, mad motorcycle. And, yes, just like the action at the old Hess, it's off the hook, too! **M**



TECH SPECS

OWNER/BUILDER Mark Shaffer
HOME Deltona, FL
YEAR/MODEL 2000 Kawasaki ZRX
TIME TO BUILD One year
POWDERCOATER All Out Powder Coating, Port Charlotte, FL
PAINTER Devils Candy Customs, Holly Hills, FL

ENGINE/CHASSIS

DISPLACEMENT 1000cc
CARBS Stock EFI, reprogrammed Power Commander
AIR CLEANER Fabricated by Mark Shaffer
EXHAUST Stainless steel, fabricated by Mark Shaffer
FINAL DRIVE Chain
FRAME Kawasaki ZRX1100
FRONT SUSPENSION 2005 Kawasaki ZX-10
SWINGARM Suzuki Hayabusa, stretched

REAR SUSPENSION ZX-12 monoshock
FRONT WHEEL 2005 Kawasaki ZX-10
REAR WHEEL 2005 Kawasaki ZX-10
FRONT TIRE Shinko 120/70ZR-17"
REAR TIRE Shinko 200/50ZR-17"
FRONT BRAKES Kawasaki ZX-10 four-piston calipers
REAR BRAKE Kawasaki four-piston caliper
FRONT FENDER Kawasaki ZX-10
REAR FENDER Fabricated by Mark Shaffer

ACCESSORIES

FUEL TANK Kawasaki ZRX, modified by Mark Shaffer
HANDLEBARS Dirt bike bar, modified by Mark Shaffer
HAND CONTROLS Kawasaki ZX-10
FOOT CONTROLS Kawasaki ZRX, modified by Mark Shaffer
TAG BRACKET Fabricated by Mark Shaffer



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he Amelia Island Concours d'Elegance, widely considered one of the most important gatherings of antique and historic racing machines in the world, has certainly earned the right to take itself seriously. What makes it so much fun is that it doesn't. (To be fair, this is mostly because of Bill Warner, the guy who started this deal 20 years ago, whose humor is coming through loud and clear — more on that later.) Held on the last Sunday of Daytona Bike Week, about two hours north of the International Speedway, it's a perfect stop for those not shaking off "last night of vacation" hangovers and with some time to kill before heading back to nasty weather.

Below: It's not all cars at the Amelia — six decades of Daytona racing history were well-represented.

Right: The Italian Parilla Twin Cam Special 250 Factory Racer entered by Jim and Sharon Dillard was an "Amelia Award" winner.

What Amelia Island Concours d'Elegance does take seriously, though, is motorcycles, and it has from the start, something we can trace straight to long-time motorcycle guy John Duss (another founding member). These days, now that "important" bikes have gone past what the car guys think of as "watch money," most of the big car concours have a motorcycle class. But this was radical thinking in 1996. So that's why for the Amelia Island 2015 Concours d'Elegance, 15 special Daytona racing machines had been invited from all across America, and were sitting on the Amelia Island Ritz-Carlton golf course fairway looking like mean, little, go-fast jelly beans. The class these vehicles were gathered for was called Bikes That Raced On The Banks, and the famous names let-

tered on these beauties include those of Dick Mann, Jarno Saarinen, Cal Rayborn, Butler and Smith, Britten, Harley-Davidson, Ducati, Vincent, Matchless, BMW, Yamaha, Parilla, and more — close to 60 years' worth of Daytona racing history well represented.

In order to win, the antique racing machines have to run. All of these bikes have come from private collections and museums; some have literally spent years parked in glass boxes. The Vincent started for the first time in 17 years right there on the grass. One by one, the bikes were mounted on battery-powered rollers, and the crowd was treated to noises that ranged from the sophisticated (the Ducati 750 SS and the Britten), melodiously angry (the Vincent), to the famous smoke-accompanied shriek of the two-stroke Yamaha TZ750. It was interesting because even if you thought you knew what each vehicle was going to sound like, these are literally the cream of the crop of each model, and one after another, they exceeded expectations, all of which just made it harder on the judges. Indy 500 winner Danny Sullivan was one of them, and as a first-time







From top to bottom: 1948 Stanguellini 1100 Mille Miglia racer and early '40's Packard convertible.

A well-known sight at Daytona for many years, this iconic Ducati 750SS, now owned by Jim and Sharon Dillard, won Best In Class.

Amelia judge Dale Walksler and Brian Slark of the Barber Vintage Motorsports Museum discuss eventual "Wind In Your Face" winner, the mechanically elegant 1996 Britten V1000.

Entrant Somer Hooker shows judges Dale Walksler and Danny Sullivan the unusual original bill of sale for his 1952 Vincent Black Shadow "Special" (foreground) showing the custom race specific upgrades, impressing them enough to give it an Amelia Award.



judge, it was clearly not an easy task. "How do you choose?" he asked me. The answer was simpler than you might think, so I gave him one he could work with: "You eliminate the ones that don't start, look carefully over the rest, and then pick the one that stirs your soul the most."

The big prize was the Wind In Your Face award, a beautiful sculpture of a Crocker motor with wings, done in stainless steel. Its basis is the most elegant motorcycle, something race bikes aren't particularly known for. But the judges, after looking over the field, thought that the Britten, brought from Leeds, Alabama, by the Barber Vintage Motorsports Museum, was "mechanically elegant" and gave it the trophy. Winning machines here have to be ridden or driven to the podium, and so the Britten, on ancient race tires, was very carefully ridden across the slick grass. (A few years back, one of the motorcycles went down on wet grass on the way to the trophy presentation, which is a legend that haunts all entrants like a ghost story told to teenaged campers in the dark of night.)

Of course, most of the entries have four wheels. This year, Sir Stirling Moss returned as the grand marshal, and the class with 26 of his race cars was spectacular. The featured brand varies each year from Porsche to Stutz, woodies to World's Fair and Futurama cars, so no one was surprised at what he might see. That's always the case except for the class designed to surprise — the one Bill Warner comes up with yearly, and is always a crowd favorite. At the event two years ago, it was the aptly named What Were They Thinking? The crazy lineup of off-the-wall entries was nothing short of a rogues gallery of bizarre designs. This year, it was Cars Of The Cowboys, and that's how the Barber Museum's Britten found itself next to a 1948 Chrysler Town and Country convertible with a full cow's head, including 6' of horns, mounted on the grille. Now there's something you don't see every day. **M**





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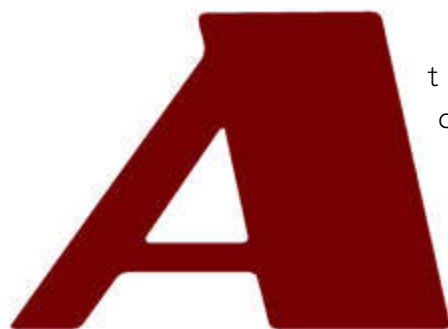
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Café Twist

Riding alongside the cruisers and classics





t a time when café racer-esque style cues are continuing to gain mass appeal within the custom motorcycle community, Star Motorcycles has developed the C-Spec, a homage to the café racer developed from its best-selling cruiser platform, the Bolt.

As evidenced by the custom builder competition that introduced the Bolt to Star's 2014 lineup (Jan/Feb 2014), the basic cruiser platform was ripe for customization. Since the Bolt's introduction, Yamaha has expanded its parts and accessories line to

accommodate personalization of the motorcycle to suit a variety of customer aesthetics. The latest version, the C-Spec, is no exception, as the expanding Yamaha parts catalog is almost completely interchangeable across all three Bolt models (including the original and R-Spec).

The Bolt's engine platform is derived from the same 942cc (58"), air-cooled, fuel-injected 60-degree V-twin as the V Star 950. The Bolt has a five-speed transmission and final drive via a 21mm-wide carbon fiber core belt. Chief differences between the standard Bolt and the C-Spec lie in aesthetics, ergonomics, and suspension.

The C-Spec comes modestly equipped in an effort to stay at a competitive price point of \$8,690 in the V-twin market. Café style features of the C-Spec include clip-on handlebars at the fork tubes, classic fork boots, and a solo seat backed by a cowl streamlined towards the rear LED taillight. A passenger seat can be added through Yamaha's accessory line following quick removal of the rear seat cowl. The modern twist of a blacked-out chassis, engine, and exhaust components with a modicum of chrome is an aesthetically pleasing addition to the overall design, which contrasts well with the Liquid Silver color option or, my personal favorite, Envy Green.

What makes this model unique is its ability to slip in with the V-twin cruiser crowd on weekend jaunts to the Rock Store just as easily as an evening ride with the local vintage motorcycle club stocked with 1960s- and '70s-era BMW R60s and Honda CBs. The aesthetics of the C-Spec are not solely for the enjoyment of the café racer crowd, as the bike caught its share of double takes amidst many different genres of motorcycle aficionados. Envy Green truly is an appropriate name as is the color.

Unlike traditional café racers of the 1960s, which were modeled after Isle of Man race bikes, the ergonom-





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As a casual-riding pant option for women, the Kerry jean offers Kevlar reinforcement in key places (seat, hip, and knee) as well as removable protection in the hip and knee. The regular/straight fit has a generous leg and will cover a range of body types. Hip protection removal is as easy as Velcro; the adjustable-height, CE-certified knee protection is located in a pocket inside the leg.

- + *Stylish, casual option with easily removable protection.*
- *Only two adjustment options for knee protection placement.*

**Racer Gloves USA
Queens Glove**

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As a matter of preference, I like long gauntlet gloves; on a side note, they help bridge the gap that's left by most jackets not covering the entirety of my long arms. The outer shell of the Queens is made from supple, black goatskin with a Polymax waterproof membrane; the interior liner is made from cozy, pink fleece. Added bonus lacking on most gloves: hard-knuckle protection. The design is simple, elegant, and goes with everything.

- + *Waterproof, long gauntlet, knuckle protection.*
- *I can only wear them in winter.*

ics of the C-Spec are less drastic. With a reach of approximately 29", I can almost sit upright while clutching the bars. The most comfortable position, however, is with my upper body drawn slightly forward over the tank. The C-Spec's footpegs have been adjusted higher (1-1/4") and more rearward (5.9") than the original Bolt model. From a comfort perspective, my 5'10" frame and 33" inseam would prefer the footpegs adjusted slightly more rearward, which might have also solved another issue I experienced with the wide footpegs. My instinctual foot placement on the pavement results in the continued introduction of my calf to the footpeg.

Lengthening the forks by 9mm and dual rear shocks by 6mm and raising the ground clearance by 0.2" increase the total ride height (plus 1.6") and lean angle (plus 4 degrees, 37 degree total) of the C-Spec. Suspension travel remains the same across all Bolt models at



4.7" in the telescopic forks and 2.8" in the rear shocks.

The faux suede solo seat on the C-Spec is flat, tapering toward the tank to slightly improve reach. The inseam challenged won't appreciate the effort to make flat-footing the pavement possible since the seat height increased nearly 3" between models.





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With a slightly more forward and aggressive stance, tighter suspension, and a greater lean angle comes the need for a sportier adjustment of tires to Michelin Commander IIs adorning the C-Spec's sleek, black 12-spoke cast wheels. Optional upgrades to custom 40-spoke wheels are available through Yamaha's parts and accessories line.

The front and rear disc brakes both utilize sportier, 298mm, wave-type brake rotors and provide ample stopping power. The front disc brakes are comprised of a floating two-piston caliper while the rear is comprised of a single-piston caliper. ABS is neither standard nor an option on any of the Bolt models, so ease up on over-application of the rear brake.

Hand controls are easily accessible though the horn button is smaller than I personally like, being a commuter in sometimes-perilous LA traffic. A single instrument gauge mounted on top of the triple clamp provides a digital speedometer and trip meter display.

The C-Spec's compact design with a decrease in total width nicely facilitates lane splitting on traffic-clogged California highways. An estimated 51 mpg for its 3.2-gallon tank means fill-ups about every 160 miles, but overall, the C-Spec proves to be a good commuter. In addition to its commuting benefits, Star's choice in keeping with the V Star 950's belt drive system makes this bike low maintenance.

Handling and braking are two of the most noticeable features of a motorcycle while navigating Los Angeles and its inattentive drivers. The distribution of its 542 pounds (wet weight) across a 61.8" wheelbase give the C-Spec a low center of gravity and a lightweight feel. Throttle response and handling are smooth and uncom-



2015 STAR BOLT C-SPEC	
LIST PRICE	\$8,690
ENGINE	Air-cooled, four-stroke V-twin
VALVETRAIN	SOHC, four valves per cylinder
DISPLACEMENT	58" (942cc)
BORE X STROKE	85mm x 83mm
COMPRESSION RATIO	9.0:1
FUEL SYSTEM	EFI
TRANSMISSION	Five-speed, multi-plate
FINAL DRIVE	Belt drive
FRONT SUSPENSION	Telescopic, 4.7" of travel
REAR SUSPENSION	Dual shock, 2.8" of travel
FRONT TIRE	100/90-19M/C 57H
REAR TIRE	150/80-16M/C 71H
FRONT BRAKE	298mm wave-type disc
REAR BRAKE	298mm wave-type disc
OVERALL LENGTH	90.4"
WHEELBASE	61.8"
RAKE/TRAIL	29 degrees/5.1"
SEAT HEIGHT	30.1"
FUEL CAPACITY	3.2 gallons
ESTIMATED MPG	51 mpg
WET WEIGHT	542 pounds
WARRANTY	One-year limited factory warranty
2015 COLORS	Envy Green, Liquid Silver

plicated. In terms of braking performance, I find the Bolt's stopping power more than adequate. Both features were nicely showcased by the successful performance of an emergency-avoidance maneuver in response to an abruptly stopped car on the freeway.

Bottom line: the Star Bolt C-Spec is a modern, performance-based compact cruiser with a café twist. Its cost-friendly base MSRP of \$8,690 allows for the flexibility in customization, but even when left in stock form, the C-Spec is guaranteed to turn heads. **M**



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MAN AND MACHINE

CELEBRATION OF AN ERA OF BEAUTIFUL DESIGN

T

here was a man outside on the sidewalk in front of a high-end piece of commercial real estate on Madison Avenue in Manhattan. He was dressed in the stylish ease exhibited by brunchers on Sundays in the city, and he had a gigantic, floppy yellow Labradoodle on a leash. No one noticed him until his voice could be heard drifting in through the open front doors. "Just my leetle puppy?" he intoned.

His Italian accent pricked up all the ears of the occupants in the retail space, which just so happens to be the temporary home to the Stuart Parr Collection of 1960s and '70s motorcycles: 26 examples of streetbikes from Ducati, MV Agusta, Laverda, and Magni. Stuart is showing the bikes, which he accumulated more as a commuter than a collector, in an exhibit he's calling *Art of the Italian Two Wheel*, most likely a name cribbed from a book by Ducati authority and writer of the exhibit's catalog, Ian Falloon, *The Art of Ducati*.

"He can come in," Stuart said, zooming to the front door to call off the guards. Of course he could. The guy looked like Valentino Rossi, and his pleading facial expression resembled that of a kid locked outside the roller-coaster gates.

These bikes were the most delicious eye candy to the visiting Italian, who Stuart found out grew up coveting them as the rare equivalent to Lamborghinis that they were and still are, and that his name is Lorenzo from Napoli. Walking through the space with Stuart, who, when speaking about the bikes, gradually let it slip that he rides them, and, in fact, they were all his, the Italian exclaimed "These are all yours?" And he then took Stuart's hand, lifted it, and bowed his head to it as if Stuart were royalty.

This is bike passion. And what better place to exhibit it than in a stylishly disheveled barren piece of prime real estate, where bikes are placed on pedestals and suspended like artwork from the walls? Even the shadows of the bikes elicit "oohs" and "aahs" with their multicolored light refractions and sleek shapes.

Stuart has more in common with the giddy Italian passerby than some sort of stuffy completist bike collector, and if you try to get facts out of him, he quickly

digresses into giddy stories about where and when he's ridden the bike, and how it sounds and how it's different from the other commuters he selects from in his garage each morning.

The guy bought the bikes because they're beautifully crafted, very limited edition machines that demonstrate the phenomenal Italian ability to merge performance with aesthetics. Intertwined with the square cases and the round cases and the rotary discs and cylinders are exquisitely crafted bevels encased in glass, tailpipes carefully protected by perforated chrome, and cables and hoses that are color-coordinated to accent the bikes' designs.

The era of Italian design represented in Stuart's collection is one fraught with competition from a new obsession with automobiles and subsequent challenges that are overcome with the stylish élan of Lorenzo and his Labradoodle. In MV Agusta's case, financial woes created conflict about whether the manufacturer should drop its racing program, which it didn't, and instead hangs on with a hamstrung racing team and a



reduction of production models to just two: the 350 and the 750.

Across the Art of the Italian Two Wheel shop in Ducativille, a 1974 Ducati 750 Super Sport Desmo represents the dawn of a new era for that manufacturer. A relatively unknown fact, Ducati found its racing legs when Paul Smart won the 1972 Imola 200 riding the Ducati 750 Imola Desmo. Stuart just happens to have the ultimate trophy from that race, a 750 SS “green frame” production bike built to commemorate Ducati’s winning appearance on the grid, featuring the “round case” engine that makes so many collectors drool with envy. “There were only 430 of these made, and 1,500 survived,” Stuart quips. “Everybody copied them, but this one is real. I have all the documentation.”

Elsewhere in the exhibit are other bikes with delicious pedigrees. One of Ian’s own bikes was procured by Stuart, a 1977 Ducati Darmah that has never been started. Across the aisle from that bike is a 1988 Ducati 750 F1, which Stuart bought from fellow Manhattan socialite Christopher Brooks, whose better half is former fashion editor Amanda Brooks. His hand affectionately placed on the bike’s tail, Stuart waxes nostalgic about the infamous Ghost Motorcycles shop in Port Washington on Long Island, New York, where Christopher bought the bike out of the crate in 1988.

Stuart first visited Ghost Motorcycles when he was 21 years old. “I couldn’t afford a carburetor. They had a green frame for sale for \$9,000.” Now, all these years later, he’s got his green frame and also the bike Christopher bought at the shop.

A semicircle of red, white, and blue 1970s MV Agustas freeze-framed in roaring start from the grid behind the windows at the front of the exhibition space looks like a paddock full of anxious horses, chomping at the bit to hit the streets. And no wonder, Stuart exercises



The 1974 Laverda 750 SFC.

them regularly as he travels from his architectural marvel of an apartment in SoHo (with Italian marble prominently featured) to meetings that range from design consults for his management client — the internationally renowned designer Marc Newson — to production talks for his new film about Nina Simone. Stuart is famous for a wide range of things, but maybe most famous for critically acclaimed *8 Mile*, the film he co-produced for another client, Eminem.

Stuart is the human equivalent of the bikes he collects, epitomizing design and cultural relevance, but also just ready to ride. Getting around on the wild streets of New York City presents its challenges, but “even just going out for lunch, riding for 15 minutes, it sort of calms you down,” Stuart says.

As far as any fears about having his bikes stolen when he rides them and parks them on city sidewalks, Stuart says he doesn’t worry about it. “Most people are interested in stealing new bikes, just like new cars,” he says. “There’s not a lot of vintage cars being stolen; they’re not shipped and broken up for parts. It’s easier to sell a stolen new bike than it is a stolen vintage one. It’s not going to be as valuable without a serial number on it.”

Worry is anathema to bike collecting, for Stuart, “I have the bike to take away stress, not to create stress.” Comparing himself to those who have great collections and “don’t ride a thing,” Stuart is emphatic. “It’s important to enjoy these motorcycles or don’t have them.”

Walking through the exhibit with his new friend Lorenzo, Stuart points out that everyone says you have to be gentle with vintage Ducatis “like they’re delicate pieces of jewelry, but they were designed to rev high and go like stink! The bikes run better at a higher rpm.”

In terms of maintenance, Stuart notes “You can get



The 1981 900 SS beauty shot and cockpit view.

any part or have it made,” but other than new electronic systems, most of his bikes have all original parts.

He turns to Lorenzo. “When you were a kid, what did you do?” And they mime the international rev gesture, opening the throttle wide. “The bikes were built for that.”

Stuart was one of those rev-happy kids. Asked when he first became interested in motorcycles, he takes a scrap of paper off the table in front of him and starts to “drive” it around all the surfaces in front of him, making the motor noises we all made as kids.

He’d been riding “from the first minute my parents weren’t looking,” starting out on minibikes and then making the leap, literally, to a Yamaha RD400. “I let out the clutch and jumped about 3’,” he laughs.

Stuart’s childhood friends in Northern California came from a family with a whole lot of bikes in the garage, and maybe that’s where he got the ideas that more is more and bikes should always be ridden. That family would load a bunch of bikes into a trailer and head out to the woods for adventure.

“I just started acquiring bikes and riding them,” Stuart says. “I didn’t set out to own every one of some kind of bike, and there’s not a chance that I have even close to a favorite. I love riding them all. They have different personalities, and they drive differently.”

Picture Stuart’s morning routine: he goes to his garage and smiles as he chooses the style and speed that he’ll use that day. In fact, he recently rode one of his MV Agustas to the Metropolitan Museum’s Costume Institute Gala. So now picture a guy in a tux riding a vintage bike and picture the smile on his face.

It’s easy to find that smile online. When you Google the “Stuart Parr Collection,” all sorts of videos show him riding the bikes around the gallery or heading out after the exhibit closes. Always, he’s got the same grin on his face. The same one that shows up on the visages of passersby even after the exhibit closes. The doors might be locked, but the windows are tall, and the lighting is set up so the exhibit stays awake in the city that never sleeps.

A few moments after Stuart rides away on “the only German bike in my collection” (a fabulous ’70s-era BMW R80 airhead), a cluster of tourists finishes taking photos and clears the way for a young dad and his toddler son. At first, the man takes pictures of his boy in front of the exhibit windows. But then he hands the camera over to the little man and becomes the grinning boy in the photo himself. That’s what the exhibit is for, and that’s what bikes are for: daydreams of speed and opening that throttle and riding. **M**

SOURCES

Stuart Parr Collection
285 Madison Ave.
New York, NY (at 40th St.)
StuartParrCollection.com

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RETURN TO GLORY

A PROPER FACTORY OFFERING







at lovers please excuse me, but it seems you can't swing a dead cat these days without hitting a café racer or café racer wannabe. We here at *Motorcycle* mag are on the bandwagon, too. Heck, we were never off it; they've always been cool. A few issues ago, we featured a café racer on the cover; elsewhere in this issue, you'll find mention of café racers in several stories. Yes, the café is hot.

What we have here is a new midsize café bike available right off the showroom floor, fittingly coming from one of the companies that was there in 1964 at the inception of the café craze, Royal Enfield. The Continental GT moniker was originally affixed to a 250cc runabout with a long fiberglass petrol tank, racing-inspired bump tail seat, and clip-on handlebars. Café bike lore tells a tale of a gentleman's agreement between all the British manufacturers to not produce a street-bound "racer," and Royal Enfield is using that agreement as an advantage to be the first to do so. So, in a similar vein to Indian Motorcycle's attitude of "what would a new Indian look like if the company never went out of business," today's Royal Enfield has taken a clean-sheet approach to this new café-inspired model. To which I say, come on, if anyone should do it, Enfield should!

Elsewhere in this issue, you'll find what is probably (one of) the most audacious, technology-heavy, super-fast, extreme motorcycles available juxtaposed to this modernized rendition of a simple, fun-to-ride, moderately sized machine. At a tick over a 1/2-liter bike size, the Continental GT is a big bike in India, where it's produced. Enfield calls it a midsize bike, and by world standards, it is, but with 1800cc cruisers lumbering the streets of the US, 535cc seems demure to us. But consider this: it's the largest Royal Enfield engine available today. With most of Royal Enfield's development and sales focused on its home market, people in India are waiting five to six months for a bike. Enfield didn't build the GT to go head to head with any Japanese manufacturers. It's always been well-known for this style of motorcycle: basic, humble, essential, simple, light, accessible, and





fun. And nothing about those descriptors make Royal Enfield “retro,” as it’s always been like that. The GT fits perfectly the US riding public’s passion for the comeback of the café. The Continental GT is also a reflection of Royal Enfield’s growing ambition to become a global leader in the midsize motorcycle segment. Remember, the motorcycling world doesn’t revolve around us (as some Americans think it does).

The Continental GT’s single-cylinder, fuel-injected, air-cooled Unit Construction Engine (UCE) is bigger than its Bullet siblings’ 500cc x 35cc (535cc), which require remapping the ECU. It also features lower inertia internal components, and cranks out a simple 29.1 hp at 5100 rpm. Not a lot by today’s standards, but enough to have fun with. Technically, it’s the lightest, fastest, most-powerful Royal Enfield in production. While the thumper engine does include its share of vibration, it all adds to the bike’s character for me, and it does smooth out with added rpm. The Continental GT is a momentum-style machine. By that I mean: once you get going, keep it going.

The simple single exhaust canister is slightly upswept for cornering ground clearance and has a rudimentary-formed wire heel guard. Yet I was careless, and still burned my boot into the hot pipe and can. I didn’t care much about my boots, but I felt bad about the ugly, black, rubber smudge I left behind on the pretty bike.

The charm of this engine is something that doesn’t make it any faster: the factory kickstart lever. With two opportunities to evaluate the Continental GT, one abroad and one on our shores, I was adamant about using the kickstarter. It made jaws drop and youngins scratch their heads, trying to figure out what I was doing. While most

journalists on the rides would flick the thumb-activated starter switch, I flicked the kickstart pedal out as often as I could to start the bike (without holding up the group ride). There’s just something so righteous about using it to start this bike. It’s the way things are supposed to be!





With the home team working up the new engine stats, the rolling stock was formed out of a healthy name-drop list of companies such as Paioli, Pirelli, and Brembo. Not to skimp on the chassis setup, Royal Enfield invited the legendary Harris Performance Products to create the new double-cradle frame. And I don't think this will be the last time you hear that associated with Royal Enfield (see sidebar). Enfield got the dimensions and proportions just right, in my opinion. Just take a look at the original quintessential café, the 1964 Continental GT, and you won't just see a family resemblance, you'll find the evolution of the original.

The 41mm front forks feature substantial clip-ons on top, and the rear of the GT is held up with twin gas-charged Paioli shocks. The 18" Pirelli Sport Demon tires wrapped around the wire-spoke, aluminum rims provide excellent grip, and

Brembo brake components try their best to bring the GT down from speed. The single front disc is floating, but there's only a two-pot, sliding-style caliper squeezing it. The hefty-looking front fender support doubles as a fork brace of sorts. The clutch is cable-operated, and stainless steel, braided brake lines are stock. A couple of neat details are the attractive bar-end mirrors hanging on those clip-ons and the swingarm spool bosses welded onto the bottom of the steel swingarm.

More amenities abound like a centerstand with the bike lift handle positioned just to the left side of the seat. You'll find color-coordinated red stitching on the seat of the red GTs and yellow stitching on the yellow bikes. While the GT was originally only produced in red, the vibrant yellow was added to the line after an episode of what we were told was "50 Shades of Yellow," which occurred in the Royal Enfield design studio. Company officials didn't make it too extreme, but it's attention-grabbing for sure.

The wasp solo seat is pretty flat but not uncomfortable for day rides. That bump stop seat conspires with rearset foldable footrests to position the rider in a sporty position for spirited riding. Handling of the GT is confident. It doesn't act up mid-corner. I can imagine both novices and experienced riders alike would be comfortable. Bear in

mind, it doesn't have top-notch sportbike suspension, but nobody said this bike was trying to be that. Rear shocks are only preload adjustable, and that's it.

For a basic ride, the Continental GT also features niceties like the flash-to-pass headlight switch (but you'll need a running start to complete that pass), LCD screen inset into the speedometer displays, fuel gauge bar graph, odometer, and two trip meters. I found the analog tach to have a bouncy needle. The top of the steel tank displays an attractive Continental logo with GT in the laurel wreath. Both side covers and tank are steel. The aircraft-style fuel filler does lock. However, it's nonhinging removable with the ignition key. The bar-end mirrors are modernly styled. And for those who want to be blasphemous, a two-up seat is available as an accessory.

All in all, I found the Continental GT a hoot to ride. No, it isn't the fastest thing out there, but it's fast enough to have some fun on. It got stares, thumbs-up, and

numerous selfie opps while I rode around in the UK. Now if those folks approve, it must be alright. It's a no-nonsense bike that's easy to maintain and own and one that turns heads all the time. The new-take-on-old Continental GT is the right product, at the right time, from the right company. **M**



THE NEXT GENERATION OF ROYAL ENFIELD

When commenting on the likelihood of there being further collaborations between Harris Performance Products and Royal Enfield, Steve wasn't being facetious nor was he being overly optimistic. In mid-May, social media exploded with news that the Indian manufacturer had bought the British chassis maker. Royal Enfield CEO Siddhartha Lal was quoted as saying that Harris will develop "a new generation of products and platforms." And seeing as Royal Enfield is said to be currently working on completing not only three new bikes for the 2016 model year but will be utilizing that time to introduce two all-new engine platforms (including what is now being called the adventure-tourer Himalayan), there's no doubt that this trio will spearhead that next generation of Enfields, brandishing the innovative designing characteristics that we have come to know and expect of Harris.

Under the acquisition of Harris, all of the performance company's employees will now become Royal Enfield employees as well as becoming part of the motorcycle manufacturer's upcoming UK Tech Centre. What better way to introduce a new range of motorcycles through such a renowned products developer?

What's more, on top of bringing in the resources and technical know-how of Harris, Royal Enfield has been reaching out to other areas of the two-wheeled world, taking in other big names from the industry, including Triumph's former Project Manager Simon Warburton, Ducati 999 creator Pierre Terblanche, and Mark Wells and Ian Wride, the founders of Xenophya Design, which helped develop the Triumph Tiger Sport, Tiger Explorer, and Daytona 675 as well as styling the Royal Enfield Continental GT and Bullet Classic. —Steven Wyman-Blackburn

2015 ROYAL ENFIELD CONTINENTAL GT	
LIST PRICE	\$5,999
ENGINE	Air cooled, single cylinder
VALVETRAIN	Pushrod, OHV, two valves per cylinder
DISPLACEMENT	535cc
BORE X STROKE	87mm x 90mm
COMPRESSION RATIO	8.5:1
FUEL SYSTEM	EFI
MFR HORSEPOWER	29.1 hp @ 5100 rpm
MFR TORQUE RATING	32.4 ft.-lbs. @ 4000 rpm
TRANSMISSION	Five speed
FINAL DRIVE	Chain
FRONT SUSPENSION	41mm, non-adjustable, 4.3" of travel
REAR SUSPENSION	Paioli twin-shock, preload adjustable, 3.15" of travel
FRONT TIRE	Pirelli Sport Demon 100/90-18" 56 H
REAR TIRE	Pirelli Sport Demon 130/70-18" 63 H
FRONT BRAKE	300mm disc, Brembo single two-piston caliper
REAR BRAKE	240mm disc, single-piston caliper
OVERALL LENGTH	81.1"
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WHEN A BOOK IS ALL ABOUT HONING one's riding skills so that he can be in total control of his vehicle, someone even remotely interested in riding safely should, at the very least, consider reading that book. As it turns out, Lee Parks' second edition of *Total Control: High performance street riding techniques* is that book.

As many of us know, the reason why whatever Lee Parks writes is so sought after by the riding community is because of his erudition about riding skills and more so because of his Advanced Riding Clinics (ARC) course, a riding class that has proliferated from a good idea to what has now become Total Control Advanced Riding Clinics (TCARC), taught around the globe to 10,000-plus riders.

As Lee tells us in his revamped version of *Total Control*, this book, much like the first edition (now in five languages), became more than what he originally intended. Rather than just updating what would later be known as the first edition with "some newer references, photos, etc.," Lee found himself working as much (if not more) this time around, adopting a more hands-on approach that has allowed him to create something more complete. "We were able to show things that I didn't have the resources to do so before," Lee told me.

What makes this AP-Calculus-textbook-sized guide all the more intriguing is that Lee draws from various outside influences whom he respects and admires in the two-wheeled world. Even though the writing is all original from Lee's perspective, he took all of the complicated concepts, comprehensive theory, and, most importantly, the encapsulating facts on safety from the best of the best and then transcribed, translated, and enhanced them.

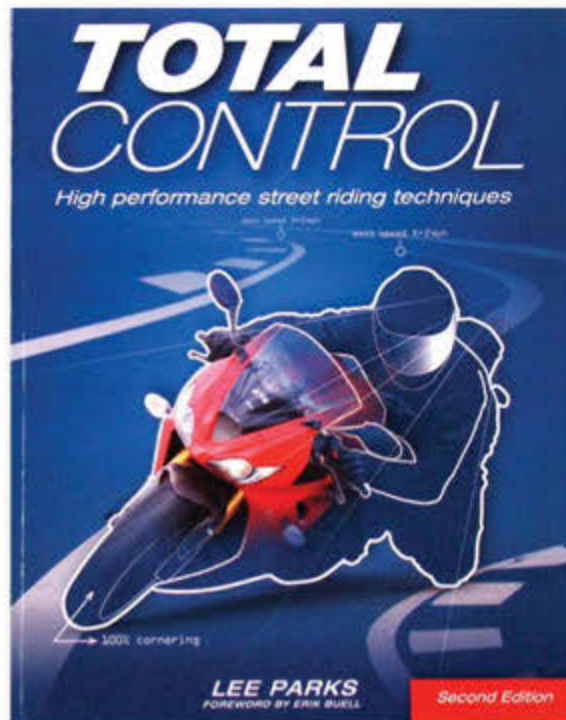
One such person Lee singles out as a major source of inspiration is Paul Thede, founder of Race Tech, whose life's work on the trappings

and improvements of suspension has been condensed for publication in the second edition of *Total Control*. Lee has explored suspension on his own, but, through the fusion of Lee's and Paul's ideas, Lee goes a few steps further.

There are numerous other chapters, and as Lee explains, the book discusses more than just the physical and mechanical aspects of the bike. There is a third crucial part to be considered, one that Lee says could arguably be one of the more important areas of study: the mental side of riding. During our brief conversation, Lee described the rider and motorcycle as one, and the approach of which — when fully realizing the mental, mechanical, and physical side of riding — he calls holistic. To explain, he told me "Even though you might be better, your bike isn't better. You crash because your bike didn't get better. But as your bike gets better, you also have to get better. Everything has to get better." As Lee shared, you must be able to make good decisions. And to do so, you need all three facets of the whole.

In closing, technology and, in turn, motorcycles, are being improved exponentially, and after taking into account that the original *Total Control* was written 12 years ago you'll realize the full scope of the new technology invented during that period (and everything Lee has learned since then). This gap therefore calls for revitalized theories to fill that void, ones matching the speed and high-performance gains of motorcycle riding over this decade-plus "hiatus." While these pro-sustainable-like upgrades with motorcycles come hand in hand with enhanced safety features — such as multiple ride mode maps, ride-by-wire systems, numerous levels of traction and ABS control — all of that is null with-

out the proper mindset and knowledge "upgrades" to compensate. In this case, ignorance is definitely not bliss. And the second edition of *Total Control: High performance street riding techniques* helps us all realize that becoming a better motorcyclist isn't something that can be achieved overnight, and hopefully, those of us who do decide to improve will "use it like a cookbook," a tool you go to again and again. —*Steven Wyman-Blackburn*



Many full-page graphics and images are used to help illustrate, both literally and figuratively.

+ You can't pay too much for safety.
- While Lee makes the physics and math more accessible for readers, I will forever be tempted to skip over it.

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A Builder's Life by Steven Wyman-Blackburn

Clement Beauvais and Arthur de Kersauson's independent motorcycle documentary *The Greasy Hands Preachers* and Quentin Tarantino's illustrious black comedy *Pulp Fiction* actually have quite a bit in common. Similarities manifest beyond the hilarious scene in the latter when Bruce Willis' character insists (quite a few times, I must add) that what he's riding is a chopper, not a motorcycle. Much like *Pulp Fiction*, which will forever live in infamy for how Tarantino strayed far from the traditional chronological plot flow, instead adopting a starkly nonconventional style of portraying all the intricate happenings of the many characters, *The Greasy Hands Preachers* also revolves around various "characters" with their own distinct tales, done so differently than most. *Preachers* is a compilation of seven custom builders' stories and experiences regarding their pursuits of and views on custom building: Shinya Kimura of Chabott Engineering, Roland Sands of Roland Sands Design, David Borrás of El Solitario, Fred Jourden and Hugo Jezegabel of Blitz Motorcycles, Julian Heppekaussen of Deus Ex Machina, and Shannon Sweeney of SS Motorcycles.

With the help of fundraisers (Kickstarter), supporting brands Belstaff, BMW Motorrad, and Motolu, and their executive producer, actor Orlando Bloom (yes, yes, get

it out of your system), the film made its world premiere at last year's 62nd San Sebastian International Film Festival on September 26, and is now enjoying worldwide exposure exclusively through Vimeo On Demand (with multilingual subtitles, all from the low price of \$6.99). But before the public could see and later tweet about the film using #theghp, Clement and Arthur had to first sift through their heap of footage compiled during an eight-week filming escapade from June 2013 to April 2014 with only a Super 16mm. Somehow, they organized it all so that the opinions of each builder are articulated in about 90 minutes through five chapters

(much like — gasp — *Pulp Fiction*): They Built It Themselves, Winning Is Great If That's All You Can Do, Balancing The Form And The Function, The Amazing World Out

- + Goodbye, Hollywood, hello, artful cinematography.
- + More than just custom bobbers, and no giant-front-wheel, tiny-rear-wheel baggers.
- Even though ambiguity is usually an effective tool, it can sometimes be too much.

SOURCES

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There, and Capturing The Elusive Red Dragon. Through these chapters, the creators wove together a collage of each builder's viewpoints through an amalgamation of archived footage; clips of the builders going about their business whether it be riding, customizing, or fixing, and riding shots of differently customized motorcycles, tackling a plethora of riding styles and mediums on the Bonneville Flats, motocross parks, professional and amateur, local circuits, paved roads, beaches, and beyond, from California, to Utah, to Indonesia, to Spain, to Scotland, to France.

To best convey the feelings of each builder, the cameramen adopted an intimate interviewing style where the camera seems to perpetually be zoomed right on each individual preacher, creating a sense of rawness and immediacy, and, through them, realism. This authentic feel is augmented further whenever the camera zooms in further on a builder's face during an interview to fully realize his emotions or reactions.

But the documentary's more effective techniques are implemented through the ways in which the builders are introduced: the film creates ambiguity by failing to include footers beneath each one explaining who they are — like most documentaries do. This automatically places all of the (nameless) builders on the same plane, in terms of fame and credentials, which gives the viewer the chance to look at the preachers objectively and to just enjoy the motorcycle culture. This technique also gives the impression that the builders are an ambivalently chosen clustering of your average Joe customizers telling their stories (unless you recognize them, of course).

With this ambivalence in mind, as the film progresses, one is led to believe (most likely not intentionally) that all of the builders being interviewed are going to meet at some point, seeing as some of the customizers do. But the people who do meet aren't the main "characters" from the six custom shops stated earlier; they're just other builders or enthusiasts who are treated like they could be (like Maple who talks about an amateur racing circuit in the chapter on winning), lavishing in the extra



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camera time the filmmakers provide them. This creates the illusion, a red herring if you will, which falsely answers why these people are being filmed: all of the customizers are involved in the same project or are connected in some way. That, however, is not the case. Unlike *Pulp Fiction*, *Preachers* is a story of separate builders brought together only through passion.

As such, these unifying themes shine through the ambiguity, more noticeably through what's said, like what it's like getting started or being accepted as a mechanic. David presented his difficulty by reenacting a phone call (complete with the thumb-pinky phone receiver gesture), saying "Hey, I want to do a bike. There is no one involved. Do you want to do it?" And then the response, "No. f@\$\$ off." For Hugo and Fred, they quit their respective jobs after Fred was bathed in endless encouragement — "Are you sure of your life choice? You really want to live from bike custom making? It doesn't seem odd to you?" — and after Hugo had to deal with a family who wasn't so open minded when it came to going into mechanics, describing it as an "execution job in an assembly line." For Roland, he was forced to decide between working, racing, and college, later sharing the well-known stereotype in the process: "everybody wants to be white-collared, not blue-collared." For Julian, he described motorcycles as something "you can't always expect [to] always go right," noting the duality people struggle with in the pursuit thereof, those who must find what makes them happy and then doing it. Others like Shinya skimmed over the trials and tribulations, talking about his various obsessions (including making his own sci-fi monster) leading into custom bike building. Meanwhile, Shannon took on the role of historian, noting the shift in manufacturers' strategies over the decades, especially in the mid-1970s, a decision that made him take a brief hiatus from building, and one that forced riders to switch from being more involved with their bike to one dependant on a dealership's service department, saying it was a time when there was "no more kickstart ... so if the

battery went dead, then you had to go to the dealership. You couldn't kick it or push-start it."

Like the relatable stories voiced by each customizer, the actions caught on camera also convey — if not more effectively — ubiquitous feelings to passionate riders: the essence of building a bike yourself through scenes of flying sparks and others, the dichotomy of form and function through Roland's struggle of trying to kickstart his enduro Husky, kicking it again and again and again, or riding through extended shots (no cuts). A great example is when Shinya, to illustrate the artistic discourse of how he strives to have the aesthetic flow of his work go beyond his bikes' designs to how they complement their immediate environment, is shown riding through a long, extended shot of his bike zooming on the Bonneville Flats, with the camera circling around him, capturing the grandiose atmosphere of the area he's ensconced in, the undulating mountains and endless, flat surfaces of sand. Or it's done on a more artistic level: underlining the abruptness and, in turn, isolation of becoming a mechanic by the camera failing to capture the sound of a bike being customized until it gets closer to the shop, usually a small, enclosed space.

That said, a more resonating catalyst between the builders isn't their words or actions, it's the artfully executed cinematography via cuts and the lapsing sound. The best instances not only exemplify this shared connection between the custom riders but takes a cliché and makes it fresh. One of the more profound moments occurs during Chapter IV, the section on traveling. After an almost two-minute montage of riding footage through breathtaking scenery with Fred and Hugo, the narration begins. But neither Fred nor Hugo are the ones speaking. It's Roland saying the following as it actually happens: it's really about "the adventures like figuring out what's wrong, fixing it ... like in the middle when something happens, when you have to stop on the side of the road." They, Roland and Fred and Hugo, as well as Julian, Shannon, Shinya, and David, are brought together by their passion. **M**



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Held's new Café Collection is designed for riders who favor simple, classic lines and a retro touch. From a vintage Honda or Triumph café racer to a modern, naked bike like a BMW R nineT, the Café Collection has timeless gear solutions such as leather jackets and pants, boots, and denim riding jeans. Each piece is constructed of durable, top-quality leather or denim, and CE-approved D3O armor ensures impact protection. The Harvey 76 jacket (shown here) blends vintage styling with modern armor; available in black/off-white and burgundy/off-white. \$550. Held Rider Equipment, 949/215-0893, HeldUSA.com.

Tracie Thomas became a well-known symbol in the New York City motorcycle world as a tough and fearless woman who's not afraid to get dirty, and she holds her own with the male mechanics. Now in 2015, Tracie is kicking ass again with the launch of her clothing company, Trauma Tease Apparel, which features retro designs from Tracie's NYC days. Trauma Tease Apparel, TraumaTease.com.



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Before *Motorcycle Rides & Culture's* premiere in 2014, the publication went through various stages. GreaseRag.com is now offering a 20-issue bundle of *Motorcycle's* past renditions: *Motorcycle Tour & Travel*, *Motorcycle Tour & Cruiser*, and *RoadBike*. All orders include a free *RoadBike* pin. \$14.95. GreaseRag.com.



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LETTERS

Continued from page 12

It was wide enough to take up an entire lane with a roof pockmarked with air conditioners! As I entered a passing lane and began to overtake this monster, I noticed the words *The Adventurer* written across the back in large, flamboyant letters. The driver waved as I went by, and I waved back but thought he might not have been so quick to do so had he been able to read my mind.

Bob Haslett
Smithers, B.C., Canada

Geography 101

I suggest y'all send Steven W-B to actually visit Daytona someday. Or buy the editor an atlas. Twice he refers to Daytona Beach as being on the Gulf in the Daytona 200 story in the March/April issue. That large body of water is the Atlantic Ocean.

Alan Dockery
Via Internet

You are absolutely right. Whenever I mentioned the gulf, I was referring to the immediate beach, the inlet of sea, hence why I never wrote the Gulf of Mexico in full. That said, the word gulf in the story is capitalized, so that definitely doesn't help me out any. I think that rather than an atlas, I need lessons on geographical terms of land formations. I also should go to therapy for zshift-button-trigger-happy syndrome. M



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THEMOTORCYCLEMAG.COM On The Road

In the Sept/Oct issue 2014, Tricia Szulewski rides the controversial, fan-polarizing Harley-Davidson Street 750. Is this Harley's future?

From Your TV

You've seen him on *Game of Thrones*, *Conan The Barbarian*, and, most recently, *The Red Road*. He's also being introduced in the DC Comics' shared universe films as Aquaman in *Batman v Superman: Dawn of Justice*. Jason Momoa. Well, Jason also loves motorcycles. So much so that he directed/produced/starred in a modern-day motorcycle movie where his own bike, a Harley FLH named Mabel, was customized just for the film, *Road to Paloma*. Read Steven W-B's story now online!

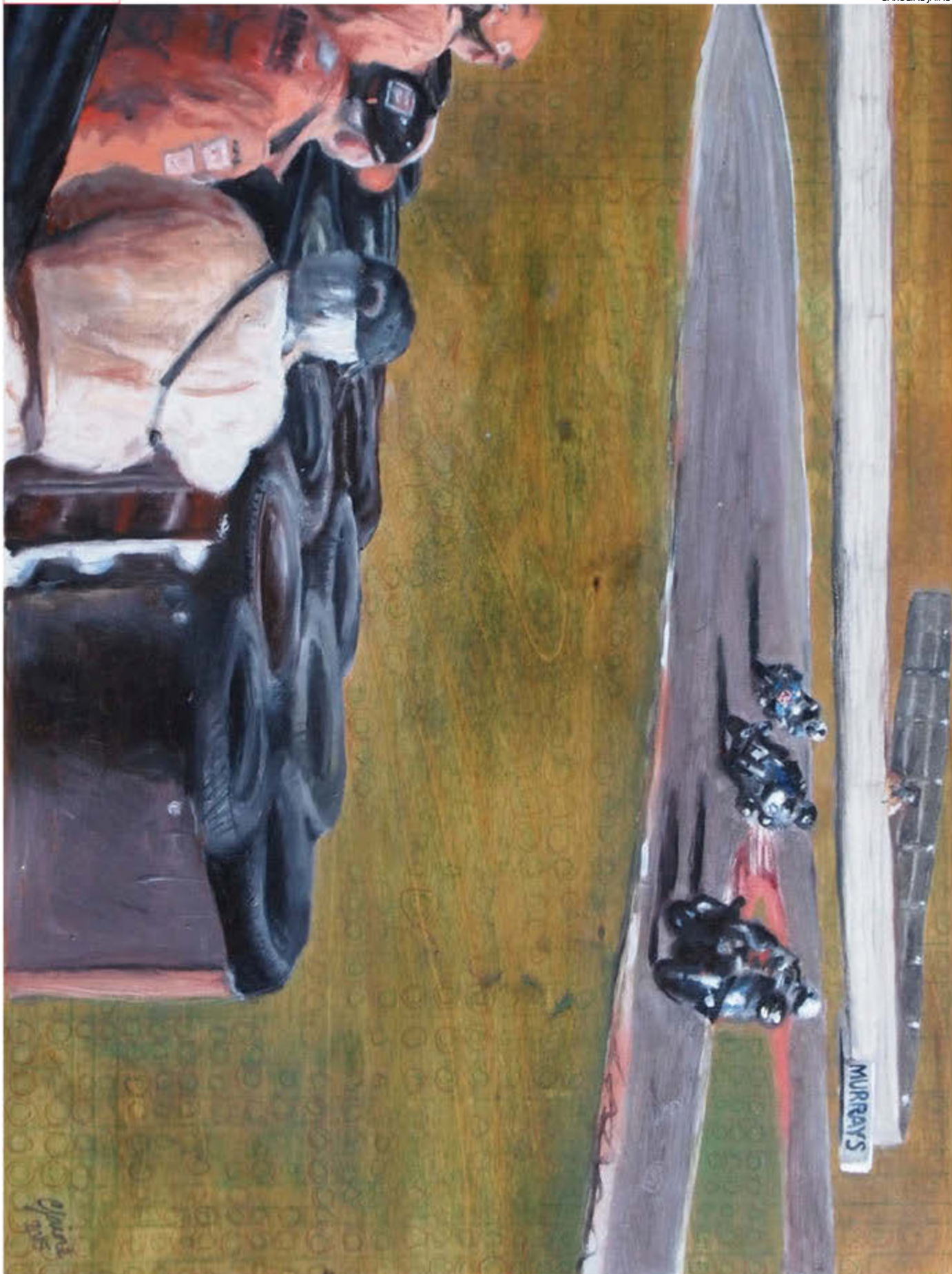
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